

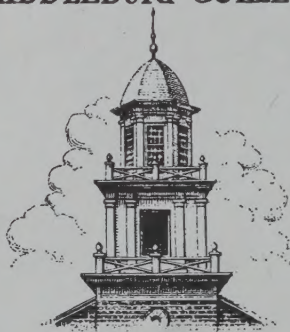
In My Studio:

Rudolf Eickemeyer, Jr.
and the Art of the Camera
1885-1930



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In My Studio: Rudolf Eickemeyer, Jr. and the Art of the Camera 1885-1930

Catalogue for the exhibition
*Pictorialist Pioneer:
The Photography of Rudolf Eickemeyer, Jr.*

Mary Panzer

Foreword by Estelle Jussim

The Hudson River Museum
Trevor Park-on-Hudson
511 Warburton Avenue
Yonkers, New York 10701
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Lenders to the Exhibition

The Art Institute of Chicago

The Hudson River Museum, Yonkers, New York

International Museum of Photography at George

Eastman House, Rochester, New York

Richard E. Kaeyer

The Library of Congress, Washington, D.C.

G. M. Miller

Mugar Library, Boston University, Boston,

Massachusetts

The Museum of Modern Art, New York, New York

Graham Nash Collection

National Museum of American History

of the Smithsonian Institution, Washington, D.C.

The New York Public Library, New York, New York

Richard T. Rosenthal

Introduction

Nearly sixty-five years ago, Rudolf Eickemeyer, Jr. assembled the first retrospective exhibition of his photography. It is most appropriate that The Hudson River Museum now presents the first major modern revival of his work. Eickemeyer, a lifelong resident of Yonkers, played a key role in the creation of the Yonkers Museum of Science and Art, our institutional forerunner, in 1919. Eickemeyer's role as a founder of our museum, however, is but one reason to undertake the ambitious exhibition *Pictorialist Pioneer* and the accompanying catalogue. Beyond his role as a community arts advocate, Eickemeyer achieved an international reputation as a pictorial photographer, as an advocate for amateur photography, and as a creative commercial artist equally adept at portraiture, advertising and illustration.

Eickemeyer's success story was classically American. He began work as a photographer for his father's engineering firm in 1884, soon made portraits of friends, and won his first prizes for portraits of his young bride. He was among the first of his generation to appreciate the artistic possibilities of images made by a machine. By 1904, critic Roland Rood gave credit to three men for the development of pictorial photography: Alfred Stieglitz, Sadakichi Hartmann and Rudolf Eickemeyer, Jr. Eickemeyer's achievement, however, extended well beyond his artistic career to commercial success as a fashionable Fifth Avenue portraitist for better than twenty years. He also played a key role in demystifying the medium through his work with Eastman Kodak, making photography accessible to thousands of amateurs.

In history's eyes, Eickemeyer's wide interests worked against him. Unlike his contemporaries of the Photo Secession, he did not confine his work to artistic aspects of photography. Today his career recalls a time less strictly specialized than our own. But Eickemeyer was also an early modern forerunner of today's professional art photographer. Unlike Alfred Stieglitz, Eickemeyer was pleased to sell his art, to bring beautiful pictures to the widest possible audience. As the illustrations in this catalogue and the actual photographs themselves attest, his success was well deserved. These works continue to be powerful statements by a formidable pioneer of photography. It is a proud moment for the Hudson River Museum to be able to bring to the public a body of work that has for too long been overlooked.

Pictorialist Pioneer has taken nearly four years. Throughout this time, Mary Panzer has shown a special devotion to Eickemeyer's work and has proven unusually adept at uncovering the heretofore hidden aspects of his career. Needless to say, the exhibition and this catalogue would have been greatly diminished without her efforts. The cooperation of the many lenders to the exhibition is also greatly appreciated.

The members of the program staff of the Museum are also to be congratulated. Joan Forcheski, formerly Program Assistant, and her successor, Virginia Rojack, worked tirelessly to prepare the manuscript and assemble the visual images for the publication. Sharon Emanuelli, our Curator of Exhibitions, efficiently orchestrated the many loose ends of a project to which she was introduced in the eleventh hour. Jan Seidler Ramirez, Chief Curator, and Laura Vookles, Curatorial Assistant, also contributed their time and ideas to the production of the catalogue. John Matherly, Design Director, and Mark Ouderkirk, Museum Preparator, brought their usual sensitivity to the installation. Janet Hawkins, Registrar, skillfully arranged the loans and shipping of objects from other collections. Without the valuable efforts of all of these individuals, the project could not have happened.

Rick Beard
Former Director

Acknowledgments

Thanks go first of all to Rick Beard, former Director of the Hudson River Museum; who conceived this exhibition and masterfully led the way at every stage. He introduced me to Eugene Ostroff and Lynn Novick of the Division of Photographic History, National Museum of American History, Smithsonian Institution where Eickemeyer's work has been held for over fifty years. The combined efforts of these three talented individuals has brought Eickemeyer's work once again to Yonkers.

The work of Eickemeyer's colleagues at the New York Camera Club was found in a host of libraries and archives. Cully Miller, Mrs. Godfrey Beresford, Lorn MacDougal, and Wistaria Hartmann opened family collections. Tom Jacobson and Richard Rosenthal turned up rare and important material. Graham Nash and Graham Howe kindly agreed to share the work of William B. Post. John Szarkowski, Susan Kismaric, and Catherine Evans opened the rich archives of the Museum of Modern Art and introduced me to the work of Lydia Field Emmet. Jerald C. Maddox, Division of Prints and Photographs, Library of Congress, gave his customary invaluable assistance. Georgia O'Keeffe graciously permitted quotation from letters now housed in the Stieglitz Archives, Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. And without the cooperation of the George Eastman House, the New York Public Library, and Mugar Memorial Library at Boston University, this exhibit would have been much poorer. I am grateful, too, for the privilege of working in The Research Collection of the New York Public Library, the single most important mine for historians of the Gilded Age.

The illustrations for this catalogue were assembled with the able assistance of Virginia Rojack, who secured permission to reproduce work from the collections of the Boston Museum of Fine Arts; International Museum of Photography at George Eastman House; Isabella Stewart Gardner Museum, Boston; Gernsheim Collection, Harry Ransom Humanities Research Center, University of Texas at Austin; Richard E. Kaeyer; the Library of Congress; the Metropolitan Museum of Art; Graham Nash Collection; National Museum of American History, Smithsonian Institution; Pennsylvania Academy of the Fine Arts; and the University of California at Riverside. The Boston Public Library kindly helped obtain illustration material from work in the public domain. These contributions have made it possible to show the many ties between Eickemeyer, his fellow photographers, and popular culture of his time.

As any researcher knows, sources do not make a story. Thus I am pleased to acknowledge those who showed me where to stand to see the dramatic shape in this broad, baggy, suspenseful era: Anthony Bannon, Janet E. Buerger, George Dimock, Gillian Greenhill, Estelle Jussim, Gary Metz, Barbara Michaels, Terence Pitts, Sally Stein, Abigail Solomon-Godeau, and Cecelia Tichi and Sam Bass Warner, Jr.

Members of the West Cedar Street Garage listened to chapters in progress, giving both me and Eickemeyer a valuable trial run. At a crucial time Nathan Shaffer, Tobie Atlas, Susie Cohen, and Bill Johnson contributed their enormous energy and good will towards turning this manuscript into a book. *Views: The Journal of Photography in New England* published an early version of the text.

The combined talents of Jan Seidler Ramirez, Janet Hawkins, Sharon Emanuelli, John Matherly, Mark Ouderkirk, and the staff of The Hudson River Museum turned a stack of beautiful pictures into a splendid exhibition. Michael Bierut designed the elegant catalogue.

Finally, I wish to thank three friends who have taught me a great deal about generosity, collaboration, and scholarship: Will Stapp, Carl Chiarenza, and Roger Hull. They led me to suspend disbelief long enough to see how a spirit like Eickemeyer's could, indeed, prevail.

Mary Panzer
Jamaica Plain, Massachusetts
June 1986

Foreword
An Artist for the Gilded Age
Estelle Jussim

Unless otherwise noted, all illustrations are by Rudolf Eickemeyer, Jr.

In 1895, to be a photographer named Rudolf Eickemeyer, Jr. was to be a maker of images greatly admired by the cultivated readers of *Scribner's Monthly* or *Century Magazine*, lovers of literature and eager recipients of news about developments in European art. Indeed, to have your pictures reproduced in the pages of *Century Magazine* was considered to be the highest compliment an artist could receive.

In that same year, the philosopher George Santayana published *The Sense of Beauty*, in which the subjectivity of responses to art was argued with a brilliance well suited to the aesthetic *fin-de-siècle*. To the newly wealthy middle classes of America, however, who were straining to acquire good taste, "beauty" was still both physically real and exceedingly virtuous to pursue. Defining "art" was to define those elusive qualities of the beautiful in nature which Edmund Burke had described as smooth, of goodly proportion, without surprises, and lacking any hint of terror or anxiety. By this reckoning, Eickemeyer's charming pictures were accounted beautiful indeed, even more so because his subjects were often physically splendid women. [il. 1]

It would be the destiny of Rudolf Eickemeyer to satisfy an ever-increasing demand for pictures of beautiful women, yet he was also the sensitive portrayer of a landscape already disappearing under the pressure of rapid urbanization and industrialization. It was also his destiny to collide with the unyielding standards of that arbiter of photographic taste, Alfred Stieglitz.

Looking at Eickemeyer's many exquisite vignettes of nature, it is easy to understand his phenomenal popularity. [il. 2] His country lanes inviting a summer's walk, his decorative winter fields, his tender corners of universe soon to be remembered only in nostalgic sentiment—all these scenes, superbly realized yet modestly presented, were enthusiastically appreciated by the public as well as the burgeoning group of Pictorialist photographers in America and Europe. At first glance, a typical example of Eickemeyer's landscape art, the picture titled "Fleur-de-lis" [il. 44], offers little more than the grace of arched, tangled reeds through which a joyous procession of wild iris dances toward the edge of a glistening wetland. Yet this gentle *plein-airism* exactly matched the public's mood. In 1900, Sadakichi Hartmann—an acerbic art critic whose opinions were respected and even feared—pronounced Eickemeyer's "Fleur-de-lis" "one of the best photographs ever produced in America, and only second to Stieglitz's 'Winter on Fifth Avenue.'"¹

That was the highest praise possible, and not the first time that the names of Rudolf Eickemeyer and Alfred Stieglitz had been joined in extravagant accolade. Eickemeyer was not only one of the most beloved photographers in America, but he had reached a position of unassailable respect and recognition both here and in Europe. In 1895, he and Stieglitz were elected simultaneously as the first American members of the prestigious Linked Ring Brotherhood, a London-based society of art photographers. The Links decried mere technical excellence, while encouraging any print-making method which could rival the expressivity and imagination of the great painters. Intent upon removing photography from the halls of science, where it had languished as the presumably mechanical product of a technological device, the Links determined to enshrine photography in galleries and museums as the youngest member of the fine arts. To be a Pictorialist like Stieglitz or Eickemeyer was to be an artist, and nothing less.

Like all artists who are not independently wealthy, however, photographers must earn their livings. Handsome, urbane, undeniably charming, Rudolf Eickemeyer established himself as the portraitist of the haute monde. Rich women of all ages, gowned and coiffed to the heights of elegance, flocked to his commercial studio in New York City, eager to have the gentlemanly photographer immortalize their beauties. He did not merely flatter them. In the words of the critic Roland Rood, Eickemeyer's portraits of women were "unexcelled, frequently unequaled, by any other photographer, in purity of flesh tones, sculpturesque chiseling and dignity of pose."²

If he were to be remembered for nothing else, Eickemeyer's widely reproduced series of portraits of the actress Evelyn Nesbit would ensure his lasting fame. When he photographed her in 1901, Nesbit was the acknowledged mistress of the architect Stanford White, and a truly lovely young woman who later become the center of raging scandal when White was shot and killed by her jealous husband.³ Swathed in White's own Japanese kimono, and lying as if asleep on a white polar bear rug, Nesbit managed to look both tempting and vulnerable in Eickemeyer's studio portrait. It was a picture intended perhaps merely to titillate decoratively, but it shocked puritanical Americans. The white polar bear rug, complete with threatening jaws, was itself sufficient to damn the picture as the ultimate in sexual libertinism. Yet while Americans were shuddering over the license of the New Woman, Eickemeyer celebrated her as a new Camille. In another portrait by him, Nesbit sniffs delicately at a rose, her bosom barely disguised by some transparent lace and a handful of her dark tresses.



1
 "Mrs. H. P. Whitney"
 (Gertrude Vanderbilt Whitney, from *The American Book of Beauty*), 1903, platinum, 9" x 6¾"; HRM, Gift of Mrs. Erik Kaeyer, 75.29.34, reproduction photograph courtesy of Division of Photographic History, NMAH [cat. 43]. The daughter of Cornelius Vanderbilt II and wife of Harry Payne Whitney, Gertrude Vanderbilt Whitney later became famous in her own right as a patron of American art.

2
 "Saw Mill River," n.d., platinum, 9¾" x 7½"; HRM, Gift of Mrs. Erik Kaeyer, 75.29.61.2/3, reproduction photograph courtesy of Division of Photographic History, NMAH [cat. 64].



LITTLE TED'S PO-EM.

PRINTED BY HIS MAMA.

"I WANT to wite a po-em.
I can, please, don't you think?
But don't give me a pencil 'cause
A po-em's wote with ink."

"The bicycles came out one day,
And Dewey was ahead.
They wan aound and wound and wound.
The po-ems all are dead."



Untitled (*Evelyn Nesbit with a rose*), 1902, platinum, 9½" x 7½"; Richard E. Kaeyer Collection, reproduction photograph courtesy of Division of Photographic History, NMAH [cat. 26]. This photograph was commissioned by Stanford White.

"Are These Celestial Manners?" (from *In and Out the Nursery*), 1900, halftone, 7¼" x 3¼"; NMAH 4135.B.26..

Her lips parted in mild ecstasy, Nesbit seemed unafraid to present herself in a self-chosen role of dreamy allure. Artificial, romantic, technically inventive, it is an image not easy to forget. [il. 3]

An ominous sentence appears in one assessment of Eickemeyer, to the effect that his correspondence with Alfred Stieglitz abruptly ceased in 1903. Stieglitz was just then establishing his renowned journal *Camera Work* and his group called The Photo Secession. He and Eickemeyer had been close allies and friends, but had differed in the late 1890s over the matter of manipulated prints. Astonishing as it may seem in the light of subsequent developments, it was Stieglitz who had been, momentarily, the champion of the manipulated print à la Demachy and Frank Eugene, and Eickemeyer who stood fast by the previsualized straight photographic image. It was not artistic ideologies, however, which separated the two as much as the inevitable politics of the art world and the internecine struggle for power.

Chafing under Stieglitz's sometimes abrasive dogmatism and his demands for what was then considered to be modernity of artistic vision, the photographic community split into two violently opposed factions. One belonged to Stieglitz, the other to a photographer named Curtis Bell. Like his greater and more flamboyant contemporary F. Holland Day—who was profoundly admired by both Eickemeyer and Stieglitz—Eickemeyer made the potentially disastrous decision to join the camp of Curtis Bell. Swamped by mediocrities and a fatal return to the genre and story pictures of the kind that began Eickemeyer's own career, Curtis Bell's American Salon was an ignominious failure. The Pictorialist movement, so recently strengthened by Stieglitz's crusading fervor and superior judgment, rallied once again to his ideals of photography as art.

While Eickemeyer's popularity was unharmed, continuing unabated until 1915 or thereabouts, critical approval began to wane. Like the work of F. Holland Day, Eickemeyer's pictures never appeared in *Camera Work*, a fate that guaranteed an undeserved obscurity until recently, when the Pictorialists were perceived, once again, as makers of images which are associated with the early modernist movement in photography.

In 1895, an article in the *Photographic Times* praised Eickemeyer by observing that "in all his pictures there is thought, feeling and an originality which is never out of harmony or eccentric."⁴ Sadakichi Hartmann, whose articles on country rambles and snowy landscapes Eickemeyer had illustrated, called his work scientific realism. Surprisingly, that is what Eickemeyer practiced, for

he shunned the fake historicisms, allegories, costumed melodramas, and other posturings of many of his now forgotten contemporaries. As Hartmann accurately observed, Eickemeyer's approach to picture-taking was direct, honest, and sensible.

To appreciate what Eickemeyer accomplished, and why he reached the pinnacles of popularity and critical acclaim, it is illuminating to study him in relationship not only to his colleagues in photography, but in the context of the peculiarities and paradoxes of the Gilded Age. The indisputable fact that Eickemeyer was, like Stieglitz, considered to be a titan of photography, makes it even more important to examine the conflicting ideologies of the Pictorialist decades.

A title for one of Eickemeyer's narrative vignettes was taken from Longfellow: "Are these celestial manners, these the ways that win, the arts that please?"⁵ [il. 4] As an individual, Eickemeyer undoubtedly had celestial manners, given his significant commercial successes; his lovely portraits have winning ways about them; and his landscape pictures provide lasting pleasure even in our own times, times that might be called the Jaded Age. Tastes change, and will continue to change, but the elegant restraint, refinement of vision, technical expertise, and sweet tenderness of his sensuality, continue to recommend Rudolf Eickemeyer's pictures to the photographic connoisseur as well as to the general public.

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1. Sadakichi Hartmann. "Rudolf Eickemeyer: Master of the Foreground," in *Valiant Knights of Daguerre: Selected Critical Essays on Photography and Profiles of Photographic Pioneers*, Harry W. Lawton and George Knox, eds., with the collaboration of Wistaria Hartmann Linton, foreword by Thomas F. Barrow (Berkeley: University of California Press, 1978) p. 196.
2. Roland Rood, "The Three Factors in American Pictorial Photography," *American Amateur Photographer*, vol. XV, no. 8, August 1904, p. 346.
3. The scandal resurfaced recently in E. L. Doctorow's *Ragtime*.
4. "Rudolph [sic] Eickemeyer, Jr., and His Work," *Photographic Times*, vol. 26, no. 2, February 1895, p. 78.
5. *Ibid.* The title of the picture is "Are these celestial manners?" and it is reproduced on the same page as my quotation cited above.

In My Studio:
Rudolf Eickemeyer, Jr. and the Art of the Camera
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Unless otherwise noted, all works illustrated in
this catalogue are by Rudolf Eickemeyer, Jr.



5
Untitled (*Self-portrait with
Sir Toby Belch*), 1924, carbon
print, 4 $\frac{3}{4}$ " x 7 $\frac{1}{16}$ ";
NMAH C-3920.A28.

Rudolf Eickemeyer, Jr., artist, photographer, and gentleman, was in his prime during the decades of the Gilded Age. [il. 5] This rich era bequeathed Americans many institutions we now take for granted: suburbs, country clubs, professional celebrities, advertising agencies, picture books, and art photographs. Eickemeyer celebrated these beginnings of middle class culture, yet his photographs also reveal the uncertainty of his time, its optimism, ideals, and its ambivalence in the face of enormous change. Eickemeyer's work vividly betrays a genteel response to progress as it finally turns away from modern life to the comforting, constant world of old-fashioned fantasy and romance.

These critical years also have been called the Age of Incorporation. Small businesses such as Eickemeyer and Oberholtzer, the firm Rudolf's father began, were absorbed by national firms such as General Electric (whose presiding electrical genius, Charles Proteus Steinmetz, got his first job from Eickemeyer). [il. 6,7] Concentration of capital and accelerating technology dramatically changed everyday life. Isolated households were united by telephones (the Eickemeyers had one of the first in 1882), mail delivery gave town and country universal access to newspapers and magazines, railroads and trolleys carried people to the city to work and shop. New jobs required new employees and their families needed homes.¹

Midway between Manhattan and rural Westchester lay Yonkers, New York, where Eickemeyer lived all his life. Yonkers' location, size, setting, and services offered the best of both worlds. [il. 8] As late as 1884, a sophisticated magazine writer described Westchester County as a place which filled him with "wonder at the patient suburban people who can live in a place where there is nothing to look at." Less than twenty years later amateur photographer and advertising man Frank Presbrey declared the same countryside "an ideal region in which to establish a home." He praised its social advantages, good schools, splendid roads, high rolling country, pure water, magnificent woodland and especially its "wealth of exquisite views."² [il. 9] Indeed, between 1880 and 1900, Yonkers' population tripled. Ten new schools were built, and five newspapers set up presses. In the next decade expansion continued, and before 1920, the population doubled again. Throughout these years of growth and change a new kind of community was forming: "[E]mphasis on the pleasure of family life, on the security of a small community setting, and on the enjoyment of natural surroundings encouraged the middle class to build a wholly new residential environment: the modern suburb."³

Where birds once sang and squirrels gamboled and stray foxes lurked, the moving hours are made musical by the voices of milkmen Where sturdy oaks stood like sentinels . . . now stand tall wooden poles with glaring white electric lights streaming from their tops. And the . . . wind in the trees has given place to the clang of the bounding trolley. — John Kendrick Bangs⁴

Eickemeyer clearly relished suburban life. He supported the Yonkers Tennis Club where celebrities Charles Dana Gibson, Richard Harding Davis, and Rudyard Kipling addressed the membership. Eickemeyer and his brothers belonged to the Rising Star Masonic Lodge, the Board of Education, the volunteer fire department, were trustees of the Yonkers Savings Bank, supported local charities, and wrote opinionated letters to the editor on the unsuitability of guns for the front lawn of the high school (too military) and the wisdom of the United States' entry into the League of Nations (Rudolf Eickemeyer, Jr. was against it). As chairman of the Municipal Art Commission, he joined with local artists such as sculptor Isidore Konti to design and erect public monuments. [il. 10] He was a founding commissioner of the Yonkers Museum of Science and Arts. For most of Eickemeyer's lifetime Yonkers remained a well-heeled, democratic community balanced between farm and factory, between Manhattan and the rural reaches of Westchester.⁵

For the metropolitan elite Yonkers offered a special lure. St. Andrew's, America's first golf club, opened in Yonkers in 1888. By the turn of the century there were over 100 public and private golf courses in this country. Writing on "The Psychology of Golf," one enthusiast analyzed its appeal. Where popular sports such as football or tennis required "continual interaction of wills and the constant excitement of opposed endeavors," golf allowed "calm introspective analysis, with abundant time for meditation . . . after each stroke." This protected, peaceful, contemplative pursuit provided an ideal escape from feverish "brain-work."⁶ [il. 11]

Golf was just a small part of the general sports boom. Caspar Whitney, blue blood editor of *Outing*, the *Sports Illustrated* of the Gilded Age, linked enthusiasm for sports to the changed character of modern life. Once "the world moved slower and people lived easier and life demanded less of them," Whitney wrote. As work became more competitive and sedentary, men required physical release. Sports, he believed, "generate the oil that keeps the human machine moving smoothly: without it the bearings wear out . . ."

6



7



6

"Rudolf Eickemeyer, Sr. and His British Agent," 1887, albumen, 9" x 7 1/4"; HRM, Gift of George Eickemeyer and Mrs. R. W. Rowland, 42.91B [cat. 3].

7

"Charles Proteus Steinmetz," ca. 1900, platinum, 9 1/4" x 7 3/4"; HRM, Gift of the Estate of H. Armour Smith, 61.13.195.1/2 [cat. 38].



9

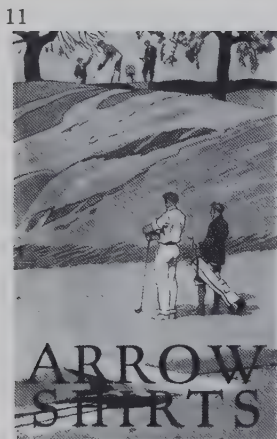


8
Anonymous, Untitled
("Seven Oaks," the Eick-
emeyer family home on Lin-
den Street, Yonkers), ca.
1885, albumen, 7" x 9";
Richard E. Kaeyer col-
lection.

9
"Alpine" (The Cornwallis
House), 1927 from 1911
negative, platinum, 10 $\frac{3}{4}$ " x
8"; HRM, Gift of Mr. and
Mrs. R. Irwin Johannesen,
71.55 [cat. 62].

10
Isidore Konti, Untitled
(figure for a memorial), ca.
1926, plaster sketch with
varnished patina, 10 $\frac{3}{4}$ "
high; HRM 75.15.19.

11
Edward Penfield, "Arrow
Shirts" (advertisement), ca.
1916, color lithograph, 6" x
4"; Hays Penfield col-
lection.



12
C. LaPlante, "The Dark
Room," ca. 1875, wood en-
graving, (from *A History
and Handbook of Photogra-
phy* by Gaston Tissandier,
edited by J. Thomson [New
York: Scovill Manufactur-
ing Co, 1877]).

As working life grew more
competitive, interest in the
refuge of sports and hob-
bies increased. Like golf,
photography demanded
"calm introspective analy-
sis" and offered "abundant
time for meditation."

The meditative work of the photographer who
carefully composed pictures and worked in the
quiet isolation of the darkroom offered a similar
modern refuge. Amateur photography became a
favorite avocation of middle class men and wom-
en.⁷ [il. 12]

Eickemeyer's photographic career coincides with
the years in which photographers began to distin-
guish themselves as artists, craftsmen, scientists,
or simply snap shooters. Though these different
sorts of photographers could agree on few things,
all esteemed the work of Rudolf Eickemeyer, Jr.
Eickemeyer began as an amateur, achieved early
recognition as an artist, and embraced the Kodak
picture. He emerged from the net of politics, aes-
thetics, and commerce which settled over New
York's amateur photography scene as a profession-
al devoted to the amateur spirit. Eickemeyer's
career also coincides with the movement among
all professions to determine modern standards. To-
day we remember those leaders of photography
(like their contemporaries in education, medicine,
law, music, art, literature, fashion, and finance)
who prevailed. Thus we remember Alfred Stieglitz
and his colleagues of the Photo Secession while
we let Eickemeyer's career slip from sight.

But Eickemeyer's worldwide recognition and
popularity recall an era of many visions, an era
before history had identified its heroes. His photo-
graphs bring us back to the time when Yonkers
offered the best in modern living, when modern
art was full of sentiment. Eickemeyer's work
reveals the Gilded Age as it appeared to his con-
temporaries — uncertain, unresolved, and hopeful.⁸

Culturally conscious Americans of the 19th century felt woefully inferior to Europeans. Fine architecture, music, painting, and sculpture were to be found abroad, they believed, not in America. But while many bemoaned the inevitable inferiority of American art, a new aesthetic — an American aesthetic — was taking form. Science and technology brought prestige to the young nation and changed the way Americans viewed themselves and the world. In a democratic society, it was argued, the vernacular could be valued over the elite, modern over antique, common over rare. Photography, from its discovery in 1839, embodied this new aesthetic. Small, inexpensive, and portable Daguerrean portraits suited American heroes just as large, expensive oil paintings had suited European kings. The photograph joined the railroad, telegraph, bicycle, elevator, steamship, and suspension bridge as American innovations. Immutable natural obstacles, Americans showed, could be conquered.¹

Early identification with science, however, prevented many in Europe and America from accepting photography as fine art. For centuries art had drawn its idealized subjects from the imagination. Photographs, many argued, merely offered a record of facts. Yet the sheer beauty of photographic images and their expressive power in the hands of a few gifted practitioners fueled debates on both sides of the Atlantic. As techniques became simpler, photographers could pay more attention to the pictures they produced. It became more important — and more difficult — to distinguish between simple technical success and artistic achievement.²

Rudolf Eickemeyer, Jr.'s career began just at this sensitive moment when, as a twenty-two-year-old apprentice in his family's engineering firm, he bought a small camera to photograph the machines his father had patented. [il. 13,14,15] The year was 1884. Eickemeyer took lessons from a professional photographer in Yonkers and picked up tips from photography magazines. Fine technique and genuine charm distinguish Eickemeyer's early work. [il. 16,17,18,19] His father's success as an inventor had exposed him to an intimate, modern understanding of the creativity associated with technology and machines. Eickemeyer turned photography's dual heritage of science and art to his advantage.³ Still, many believed the modern medium would never approach fine art.

One outspoken opponent of viewing photography as a fine art was William J. Stillman, editor of *Photographic Times* (along with F. C. Beach, whose father founded *Scientific American*). Stillman was a writer and painter who studied

13



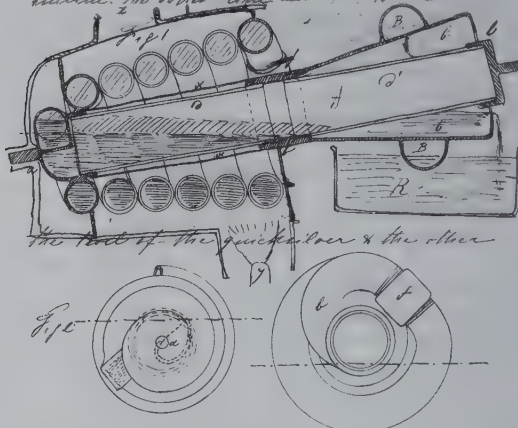
14



15

166

Other Engine.
 Number 13 = A better construction would
 be setting the main shaft on gudgeons an
 incline. The dotted line



The tail of the gudgeon & the other
dotted line is the level of the other line.
The pipes are connected by malleable cast-iron
fittings the head forming the first coil.

13

Untitled hat brim finishing
 machine invented by Rudolf
 Eickemeyer, Sr., ca. 1880,
 albumen, 4 $\frac{3}{8}$ " x 7 $\frac{1}{8}$ "; HRM
 75.0.1561.

14

Rudolf Eickemeyer, Sr.,
 patent model: a machine
 for manufacturing hats, ca.
 1880, 14" x 6 $\frac{1}{2}$ " x 4 $\frac{1}{2}$ ";
 HRM 28.212.

15

Rudolf Eickemeyer, Sr.,
 sketch for an invention,
 November 10, 1869, ink and
 graphite in ledger; HRM LH
 620E v. 1.

The diary of Rudolf
 Eickemeyer, Sr. combined
 philosophical and practical
 advice with notes on
 scientific investigations.



16
 Untitled (Catskill landscape), 1889, platinum, $6\frac{1}{4}'' \times 8\frac{1}{8}''$; NMAH 4135.B110.3 [cat. 5].
Eickemeyer devoted himself to landscape and portraiture from the start of his photographic career. This picture comes from an early series he made while on vacation in the Catskills.

17
 "Miss Mary McConnell," ca. 1887, albumen, $6\frac{1}{4}'' \times 4\frac{3}{16}''$; NMAH 4135.B43.16 [cat. 6].

18
 "Miss Osterheld," ca. 1887, albumen, $7\frac{3}{16}'' \times 4\frac{1}{2}''$; NMAH 4135.B43.30 [cat. 7].



with American transcendentalists before joining the British pre-Raphaelite circle. Like his teacher, John Ruskin, Stillman believed that no image made by a machine could be art. Photographers were simply operators of machinery: "In photography the picture is made by the camera and the photographer no more does it than the engineer of a railway draws the train."⁴ But Stillman's opponents took issue with the "pretty paradox" at the heart of Stillman's argument: photographs, in fact, could not take themselves.

The photographer cannot do any mental work and does not do the mechanical; the camera lens, tripod and black cloth, therefore, take trips on a vehicle known as man, and select views in such a way that the vehicle itself sometimes thinks the travelling companions had some definite idea of pictorial effect; the camera draws itself out and points itself in the most accommodating way, while the lens puts a stop in its throat and removes its cap during a suitable lull of wind and glimpse of light. The party, once it remounts the willing two legged steed, is carried home, and the plates take a cold bath, kindly poured out for it by the ever obliging tripod . . .⁵

The enthusiasm of many curious, accomplished technicians and would-be artists supported a growing number of photographic magazines during these early years. Manufacturers of cameras, plates, chemicals, lenses, and other equipment eagerly advertised in these publications. Magazine editors welcomed contributions from their readers, which they reproduced and critically reviewed. By 1890, Rudolf Eickemeyer, Jr. was contributing regularly to *Photographic Times*, offering remarks on chemistry, lighting, and the story behind a successful picture. One pretty figure study he submitted resulted, he explained, from much perseverance, spontaneity, and luck:

I had been photographing the model posed in various attitudes, and was about to end the labors of the day on account of the sun's refusal to come out from behind a mass of grey clouds. Suddenly the rays poured in through the window along the floor and into the grate. The effect was striking and in less time than it takes to tell, I had quickly exposed the plate . . .

"We are sure," added the *Photographic Times*, that "our readers will be pleased with this successful figure picture made by an amateur in an ordinary interior."⁶ [il. 20]

From the start, amateurs worked for public recognition as well as private pleasure. These affluent amateurs flocked to photographic clubs. The phenomenon of clubs was not new, but newly

19

"Rudolf Eickemeyer, Sr.,"
ca. 1890, albumen, 7½" x
4½"; NMAH 4135.B43.5.





21



20

"The Model's Pastime. Made in my studio in the barn at 'Seven Oaks,' " 1890, albumen, 8" x 6"; NMAH 4135.B103.2.

"Suddenly the rays poured in through the window. . . The effect was striking and in less time than it takes to tell, I had quickly exposed the plate. . . ."

21

Anonymous, jury of the First International Exhibition of photography sponsored by the Photographic Society of Philadelphia, 1886, albumen; Siple Collection, International Museum of Photography at George Eastman House.

popular. When Oliver Wendell Holmes first wrote on photography in 1859, one association joined all active amateurs on the east coast. Within a decade clubs had formed in most large cities, and by 1889, when Eickemeyer and his friends founded the Yonkers Camera Club, amateurs were meeting across the country. In some cities, including New York and Philadelphia, several groups competed for their membership.⁷

The inaugural event of the Yonkers Camera Club filled the town's 500-seat Music Hall in 1889. Lantern slides were shown by the club's forty members. A committee of artists, including the local landscape painter James Renwick Brevoort, judged the competition. Eickemeyer received eleven awards, taking first place in the competition.⁸

Local competitions reflected the open, democratic spirit of club membership. By dividing work into a wide range of categories or classes, it was possible for many participants to receive recognition. Careful distinctions were made according to subject matter, technique, and size of print: a bright "Marine" view posed very different problems from a dim, detailed "Interior" or an artistic "Landscape with Figures." Cameras, themselves, governed the kind of picture a photographer could make. Large view cameras could capture wide vistas, but only detective cameras with their quick shutters could make the prized "instantaneous views." In 1885, the Boston Camera Club devised twenty-seven separate categories for its competition. One exhibition thus included microscopic photographs, nudes, marines blue prints, genre scenes, landscapes, portraits, lantern slides, and examples of "any new or remarkable process not before publicly exhibited." All photographs submitted were hung; the best in each category received a medal.

Only a few Americans were confident enough to enter amateur exhibitions in Europe and Great Britain where judgment was passed on aesthetic as well as technical achievement. In 1886, the Photographic Society of Philadelphia sponsored a competitive international exhibition of its own, attracting some of Britain's best talent as well as Americans from Boston, New York, Washington, and San Francisco. [il. 21] One hundred and fourteen photographers exhibited 1,871 prints. *The Philadelphia Photographer* unabashedly declared it a success. It was more than a simple exhibition of pictures, said their reviewer, "it was instructive as well as pleasurable; refining as well as entertaining; an object-lesson, which told of the wonderful jumps which the art has made . . . the immense increase in its patrons, and of their sincere earnestness in prosecuting and improving the

most delightful diversion on the face of the earth.”¹⁰ This popular annual exhibition, known as the Joint Annual Exhibition, continued until 1894. Photographic societies in Boston, Philadelphia, and New York took turns hosting the show.¹¹

By the end of the 1880s, exhibitions distinguished hard-working amateur photographers from the new troop of snapshotters who, with their Kodaks, Blair Tour-o-graphs, Scovills, and Knacks were transforming a serious avocation into a common entertainment. “The fever has attacked all classes of the community. Doctors . . . brokers, lawyers, men who go in for hunting and fishing, or for yachting and canoeing cruises” were all taking up photography. The amateur photographer became a ubiquitous menace, invading every occasion and event. [il. 22] Small light cameras, fast film, and inexpensive processing changed the way photographers viewed the world. Their new vision suited the pace and energy that came to distinguish urban life for the modern middle classes. Those who had established their reputations in the days of cumbersome tripods and heavy glass plates, however, saw no artistic advantages in the new technology.¹²

Speaking before the Yonkers Camera Club in 1891, Catherine Weed Barnes, editor of *American Amateur Photography*, defended artistic photography. “Artistic photography is no dream,” she claimed. “The press-the-button-idea,” however, was preventing photographers from making pictures that might win public esteem. She advised her audience to study masters of painting and sculpture. When their lessons became second nature, she promised, their increased powers of perception would “guide [them] . . . as the unseen rudder guides the ship.”¹³

Artistic photography found its first real champion in British photographer Henry Peach Robinson. Trained as a painter, and one of the youngest men ever elected to the British Academy, Robinson started to photograph in the late 1850s. He spent the next half century promoting photography as fine art. From his 1869 publication, *Pictorial Effect in Photography*, to his last publication in 1898, Robinson devoted his career to artistic or “pictorialist” photography. His books remained in print for four decades, his articles appeared regularly in British and American journals, he presided over the Royal Photographic Society, judged exhibitions, encouraged photographers, and persuaded the public to recognize photographs as works of art. Queen Victoria and Prince Albert were among his patrons.¹⁴

22

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THE AMATEUR PHOTOGRAPHER.

SEPTEMBER 23, 1887.



WHAT AN EXPOSURE!*

22

Anonymous, “What an Exposure!” 1887, engraving, from *The Amateur Photographer*, September 23, 1887; Gernsheim Collection, Harry Ransom Humanities Research Center, University of Texas at Austin.



23
 Henry Peach Robinson,
 sketch for a composition
 picture, ca. 1859, albumen
 print and pastel collage on
 paper, 9 $\frac{5}{8}$ " x 12 $\frac{3}{8}$ "; Gern-
 sheim Collection, Harry
 Ransom Humanities
 Research Center, University
 of Texas at Austin.

Robinson promoted classic — even outdated — aesthetic principles, concentrating on rules of composition and design. Borrowing wisdom from such 18th-century theorists as Burnet and Uvedale Price, who wrote picturesque aesthetics for gentlemen shaping the landscape of their estates, Robinson advised photographers to move trees, plan vistas, arrange the foreground, place figures to create their desired effect. The camera, for Robinson, offered solutions much simpler than unearthing structures, much faster than waiting for trees to grow. A photographer simply could create the landscape he or she sought by combining negatives much the way 18th-century artists such as Poussin and Claude-Lorrain combined sketches in their studios.

Robinson perfected the technique of "combination printing." Often it was used to add clouds to landscape photographs, since plates exposed properly for a bright sky could not register the necessarily darker land areas. But Robinson carried combination printing much further, using it to add figures, to combine scenes, to improve the view. For Robinson the ground glass was a stage, and the photographer a director. [il. 23] His photographs betrayed his high regard for narrative, whether pastoral records of peasant girls gathering flowers, or touching genre scenes such as "When Day's Work is Done" (which required many separate negatives and careful coaching of the models) [il. 24]. Robinson advised his readers to use any means necessary to create the pictures they wanted.¹⁵

Challenging artistic photography as defined by Henry Peach Robinson was Dr. Peter Henry Emerson. In 1886, Emerson offered a new aesthetic which he called "Naturalistic Photography." Emerson emphasized technique, the scientific interaction of lens, negative, and print, which in the hands of a skilled photographer, he argued, produced a modern work of art. He insisted that "experience" could replace "study;" he advised that nature, not art manuals, should guide artistic sensibilities. Though Emerson and Robinson often agreed on specific tactics, — both told their students to make sketches and to study local landscape and classic paintings, for example — Emerson finally rejected the idea that a photographer could create pictures in the darkroom. He valued spontaneity over control, individuality over convention, the interaction of photographer and subject over composition imagined, then recreated in the studio. "The only true way for the photographer to work," Emerson believed, was to "have the camera ready, focused and arranged, and when he sees his model in an *unconscious* and beautiful pose, he must snap his shutter."¹⁶ [il. 25]

24



25



24

Henry Peach Robinson,
 "When Day's Work is
 Done," ca. 1877, platinotype
 from six negatives, $21\frac{1}{8}"$ x
 $29\frac{1}{2}"$, Gernsheim Collec-
 tion, Harry Ransom Hu-
 manities Research Center,
 University of Texas at
 Austin.

25

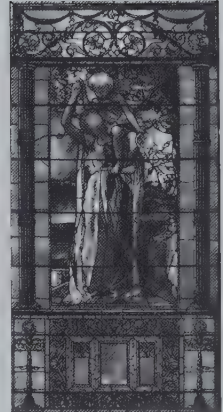
Peter Henry Emerson,
 "Gathering Lillies," 1886,
 platinotype, $7\frac{1}{8}"$ x $11\frac{1}{2}"$;
 Gernsheim Collection,
 Harry Ransom Humanities
 Research Center, University
 of Texas at Austin.

26

John LaFarge, "Infant Bac-
 chus" (from the Kidder
 house, Beverly, Mas-
 sachusetts), ca. 1880,
 stained glass window, $89\frac{1}{8}"$
 x $44\frac{1}{8}"$; Gift of Washington
 B. Thomas, Courtesy of the
 Museum of Fine Arts,
 Boston 23.249.

The stained glass murals of
 John LaFarge and Louis
 Comfort Tiffany appeared
 in churches, public build-
 ings, and private homes.

26





In Britain Emerson's challenge to Robinson caused controversy and dissent, but in America photographers were free to incorporate advice from both masters. The photographs Eickemeyer submitted to the Joint Annual Exhibition of 1893 reveal his use of Robinson's principles of composition as well as Emerson's teachings on technique and spontaneity. His figure studies also echo the murals of Kenyon Cox and the stained glass designs of Louis Comfort Tiffany and John LaFarge. Eickemeyer's work pleased the jury. [il. 26] He won a silver medal in his class for portraits of his young bride, Belle, including the composition "Forbidden Fruit." [il. 27]

Writing for the *American Amateur Photographer*, Alfred Stieglitz called the 1893 Joint Annual Exhibition "the finest exhibition ever held in the United States." He then proceeded to chastise fellow Americans, especially members of the Society of Amateur Photographers of New York, for their "decided lack of seriousness." They treated photography "as a sport and a pastime and not as an art and science," he grumbled. Stieglitz admired Eickemeyer's "harmonious" compositions but reserved his extravagant praise for photographers, like himself, who had taken up the new hand cameras. Emma Justine Farnsworth's photographs, he proclaimed, were "unaffected and full of individuality . . . Every one of her pictures is full of life and artistic quality, bold in conception and execution." He named W. B. Post "without doubt one of the most talented men in the society . . . an ardent and serious worker, knowing exactly what he wants and bent upon getting there."¹⁷ [il. 28, 29]

Eickemeyer's style, while less than ideal in Stieglitz's eyes, identified a middle ground between imitation and invention which photography could claim to be distinctively its own. His insight derived in part from his skill for staging "Tableaux Vivants."¹⁸ This popular form of entertainment combined illusion and reality to tantalizing effect. Tableaux Vivants were literally "living pictures," scenes chosen from mythology or well known painting and sculpture, recreated by local beauties dressed in costume. As Eickemeyer's photographs reveal, models blossomed under his direction. His obvious pleasure in arranging lovely girls in lovely settings offset the sheer improbability of their poses. Once he abandoned realistic effects, his figure studies became images that clearly originated in the imagination. With this discovery Eickemeyer and his colleagues forged an important link between photography and what was considered fine art. Their work proved it was possible to use the camera to communicate fantasy as well as fact.

27

"Forbidden Fruit," ca. 1890, albumen, 8½" x 5¾"; NMAH 4135.B113.9 [cat. 9]. Isabelle Hicks Eickemeyer posed for a series of tableaux which won awards in Philadelphia and Hamburg in 1893. German critics called Eickemeyer's work an "art treasure" and established his international reputation as an artist with the camera.



28
Emma Justine Farnsworth,
"Diana," ca. 1900, platinum,
8¼" x 6¼"; Courtesy
of the Library of Congress
[cat. 101].



W. B. Post, Untitled
(springtime scene), ca. 1905,
platinum, 6½" x 3"; Gra-
ham Nash Collection [cat.
106].

Anonymous, award to
Rudolf Eickemeyer, Jr.
from the Hamburg Society
for the Promotion of
Amateur Photography
(Seventh International An-
nual Exhibition of Art Pho-
tography), 1899, lithograph,
8" x 11"; HRM Archives
[cat. 113].

While his photographic career was developing Eickemeyer remained a full-time employee of his father's firm. Heartened by his victory at the Joint Annual Exhibition in Philadelphia, Eickemeyer wrote a letter to his father explaining what nine years as a photographer had taught him. He had learned, he wrote, "to feel the difference between a photograph and a picture . . . so I do not fritter away my time on a lot of photographs, but concentrate my energy on a few good pictures." He was impressed by the Philadelphia competition: "I was never in such good company before." He was sure that his father would sympathize with "a delightful feeling of satisfaction in being successful in any pursuit," and would be pleased by his son's fame, by "such splendid recognition." But he also wrote about his fear of keeping his place in the photographic community. "The army of amateurs . . . many men and women of fine abilities with time and money to devote to their hobby . . . are pretty certain to push the amateur to the wall who has but a few days in the year to fly his kite. Certain it is I cannot hope to keep up with them — the pace is too fast!"¹⁹

In the fall of 1893, Eickemeyer sent his photographs to the International Annual Exhibition of Art Photography in Hamburg. Again his figure studies won great praise. He received the top prize, having competed with 417 other artists who submitted over 5000 pictures. [il. 30] Eickemeyer's success and that of several other Americans shocked the photographers of Hamburg. *Photographische Mitteilung* saw the Americans' success as a challenge to German amateurs to "exert ourselves to the utmost, and work . . . with unceasing energy."²⁰ Amateurs on both sides of the Atlantic knew that sophisticated competition would improve the quality of artistic photography. Still they could not agree on a standard by which to judge this emerging art. At this important moment, Eickemeyer's work offered one such standard. It was technically precise and proficient, and it was beautiful. Eickemeyer's ability to fuse the various elements of apparently contradictory aesthetics into his own consistent style brought photography an important step closer to being understood as art.

Eickemeyer won sixteen medals in ten international exhibitions in 1894. In England he gained admission to the exclusive London Salon, exhibited at the Royal Photographic Society, at Islington, East London, Hackney, and at Newcastle-on-Tyne where he took first prize in genre, landscape, and portraiture. His genre scenes were greatly admired. "The Kitten's Breakfast" won special recognition from the Viceroy in Calcutta, and "The Lily Gatherer" (which closely resembled P. H. Emerson's well known work, "Gathering

31

"Kitten's Breakfast," 1894,
platinum, 9¼" x 11½";
NMAH C-3290.A16.

Eickemeyer's genre scenes
were greatly admired. This
photograph received a Spe-
cial Gold Medal from His
Excellency The Nawak Sir
Kage Bahadur at the Inter-
national Exhibition of the
Photographic Society of
Calcutta, India, 1895.

32

"The Lily Gatherer," 1892,
platinum, dimensions not
available; Courtesy of the
Library of Congress.
Belle was also the model
for the photographs
inspired by Peter Henry
Emerson's famous work
(see illustration 25 above).

31



32





"Sweet Home," 1894, carbon, 9½" x 7½"; HRM, Gift of Mrs. Erik Kaeyer, 75.29.69 [cat. 18].

Eickemeyer received international acclaim for this photograph made at the end of a day's outing with his dogs. A high horizon line calls attention to the foreground. This stylistic device became Eickemeyer's trademark.

Lilies") won the Gold Medal Honor Prize from Hamburg's Amateur Photographic Society. [il. 31,32] American reviewers praised Eickemeyer: "Mr. Eickemeyer has the instinct of an artist." At the Joint Annual Exhibition of 1894, Eickemeyer's "Sweet Home" won a Gold Medal for being the best picture exhibited by a member of the Society of Amateur Photographers of New York.²¹

"Sweet Home" marked the beginning of Eickemeyer's distinctive landscape style. [il. 33] H. P. Robinson thought it was a superb work, that it "equaled anything that has been produced in delicacy and observation." The British magazine *Photography* called it "a bold venture." "The picture is nearly all foreground," *Photography* wrote, "and the house in the distance is nearly at the top of the print. Yet the light is so subdued upon the snow . . . and the result is so effective, that we overlook the non-observations of a canon as to foreground. It is very delicate and choice, and presents a picture that few painters could ever hope to express."²² Eickemeyer described how he made this picture for *American Amateur Photographer*.

*On the day the picture was taken I drew on my high boots, whistled up the dogs and with heavy photographic traps started over the hills. Passing the old homestead through the deep snow, across a stretch of pasture on my way to a pond near by, I turned to call the dogs, who had lagged behind . . . The sky was grey, the sun a trifle obscured — just enough to allow a gentle lustre to be seen over the stretch of virgin snow...and charging the dogs lest they mar the untouched expanse of snow, I recorded "Sweet Home" . . .*²³

But Eickemeyer did not explain the startling effect which he used the camera to convey. His unusual point of view pushed the horizon to the top of the frame and pushed the foreground deep into the middle distance. The composition balanced abstract shapes of light and shade instead of respecting familiar, physical relationships between buildings, trees, snow, and sky. This shift from composing with realistic elements to composing with light and form proved to be an important step toward defining photography as fine art. In her essay "The Last Decade," Janet E. Buerger describes how photographers distorted conventional vision to emphasize artistic manipulation of their subjects. "Normal spatial relations are reversed and gravity disappears," she wrote; realistic renderings give way, and "Nature resigns her normal role to the vision of the artist."²⁴ Eickemeyer's genre studies and his foregrounds became his trademarks. The photography world welcomed his distinctive style as yet further proof of an artist's mastery over his machine.

Eickemeyer was much in demand. One reviewer in the photographic press wrote, "No photographer, amateur or professional, has been more original in his methods or more successful in their results." Illustrated magazines sensed a good story in the birth of artistic photography. An American myth came to life in Eickemeyer's hands: the mastery of technology could lead to enlightenment. Kathryn Staley, in her article "Photography as a Fine Art," wrote, "In him [Eickemeyer] we have a practical young mechanic, a Teuton, beginning his work in photography by taking pictures of his father's machinery, and soon discovering an artistic feeling for his work, and a perception of its dignity and possibilities."²⁵

Eickemeyer repeated his triumphs of 1894 in 1895, winning prizes in Brussels, Toronto, Calcutta, and Arnheim, Holland. In Paris he won the Salon Gold Medal for "Day's Work Done," a genre scene of black southern cotton farmers. [il. 34] Still, Eickemeyer had yet to win an American award. The Joint Annual Exhibitions were no longer being held, and the New York Society of Amateur Photographers had disbanded.

In Britain, too, the photographic community had changed. Art photographers gave up affiliation with local amateur clubs and formed a society of their own, The Linked Ring. Members included the august H. P. Robinson and George Davison, well known for having carried "naturalistic" studies to soft-focused extremes. Admission was by election only. The Linked Ring's London Salon was governed by a jury but awarded no medals. Stieglitz and Eickemeyer, who were both admitted to the Salon in 1894, became the first American "Links."

Eickemeyer recognized that the combination of high standards, competitive salons, and an enthusiastic audience for art photography could support a new kind of photographer — the professional artist. In 1895, after his father's death, Eickemeyer left the family firm for a full-time career in photography. He and James L. Breese formed a partnership. [il. 35] According to one popular magazine, Breese was "a New York society man, born with the proverbial golden spoon." Trained as a civil engineer, he took up photography as a hobby. It fit in nicely with his cottage in the new suburb of Tuxedo Park, his shooting estate in North Carolina, and his fishing cabin near a salmon-filled river in New Brunswick. Photography also complemented his interest in art. [il. 36] Breese specialized in the beautiful carbon process which made prints as permanent as ink and offered a wide range of colored emulsions. An enthusiastic interviewer predicted that Eickemeyer and Breese would "produce something



"Day's Work Done," 1894
negative, carbon, 9½" x
7½"; NMAH 3920.A44 [cat.
22].

very much out of the common." Certainly the Carbon Studio on the ground floor of Breese's Fifth Avenue townhouse looked more like an art studio than a commercial portrait palace. Eickemeyer and Breese were serious. One visitor to the studio, who knew them in their amateur days, commented, "they are in the business *not* for love."²⁶

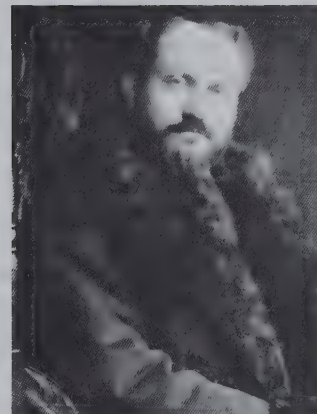
The change from employee at Eickemeyer and Osterheld to professional photographer left Eickemeyer little time for his amateur activities. When Stieglitz invited him to contribute to a competition for *Photographic Times* he answered, "My hands are too full to engage in the competition. . . Mr. Breese and I are to show our portraits and figure studies in carbon in a room of our own at the Portrait Show, Academy of Design . . ." After congratulating Stieglitz on his recent success in a European competition, Eickemeyer bemoaned the state of American work: "My but how lamentably short we are of good men and women! Where is Post, Clarkson, Farnsworth, etc. Is artistic photography in its decadence here? Have our workers taken to bicycles?"²⁷

With the end of the Joint Annual Exhibitions and the New York Society of Amateur Photographers, art photography in America lacked a showcase and New Yorkers lacked leadership as well as a place to meet. Those who had regarded photography as a way to spend their leisure time took up new sports and hobbies. Others, including Eickemeyer, Gertrude Kasebier, Edward Steichen, and Frances Benjamin Johnston became professional photographers, devoting their time to lucrative portraiture and illustration. [il. 37, 38, 39] In Philadelphia, as the result of a strong society and a devoted membership, serious amateurs survived as artists and technicians continuing to pursue photography for its own sake. In 1898, Philadelphia photographers joined the prestigious Pennsylvania Academy of the Fine Arts to sponsor America's first Photographic Salon to exhibit expressive works of art. Admission was governed by a jury which included the painters Robert Vonnoh and William Merrit Chase, the illustrator Alice Barber Stephens, Philadelphia photographer Robert S. Redfield, and the outspoken New Yorker Alfred Stieglitz.²⁸

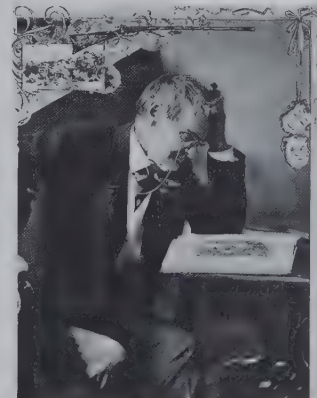
Stieglitz was well known for his fine work, his many prizes, and his dedication to American art photography. His independent income allowed him to make a profession out of his avocation. Stieglitz was determined to bring Americans to the forefront of world art photography, to make New York the American center, and to establish himself as its leader. His ambition, energy, and charisma charged the ailing New York clubs. In

35
Anonymous, James L. Breese, ca. 1895, lantern slide; G. M. Miller collection.

35



36



36
James L. Breese, Joseph Jefferson, 1895, halftone, from *Photographic Times*, vol. 27, no. 6 (December, 1895); opposite 352, 5½" x 4".
Joseph Jefferson was one of the most famous actors of his time, best known for his role as Rip Van Winkle. Breese's friends in the theater and in high society brought the Carbon Studio an affluent, attractive clientele.



Gertrude Kasebier, "The Misses Gerson," ca. 1900, platinum, 12 $\frac{3}{8}$ " x 10"; Courtesy of the Library of Congress.

Edward Steichen, "Alfred Stieglitz and His Daughter Katherine," 1905 print from 1904 negative, 17 $\frac{1}{16}$ " x 15 $\frac{1}{4}$ "; Metropolitan Museum of Art 33.43.23.

Frances Benjamin Johnston, "Alice Roosevelt," 1902, from the original 8" x 10" glass negative; Courtesy of The Huntington Library, San Marino, CA.

1896, the New York Camera Club was formed. Stieglitz was installed as editor of its quarterly journal, *Camera Notes*.²⁹

The club began with good humored anticipation. One evening featured a competition of "fakes," with pictures that satirized the familiar "foibles" of society's stars. "A Gum Print" was the title of a photograph of a large footprint made by a rubber shoe in the snow. "Repentant Magdalen à la Hollandaise" immortalized Stieglitz in a portrait with "his eyes turned appealing upward, a cowl over his head." In honor of the soft pictorial style there was "Impression of What-is-It Woods, Taken from the Asylum," which looked "as if some enthusiast might have taken it from exactly that vantage point." "Foreground Effect, After Ikey Meyer" was "hugely enjoyed by those who [knew] Rudolph [sic] Eickemeyer's work . . ."³⁰

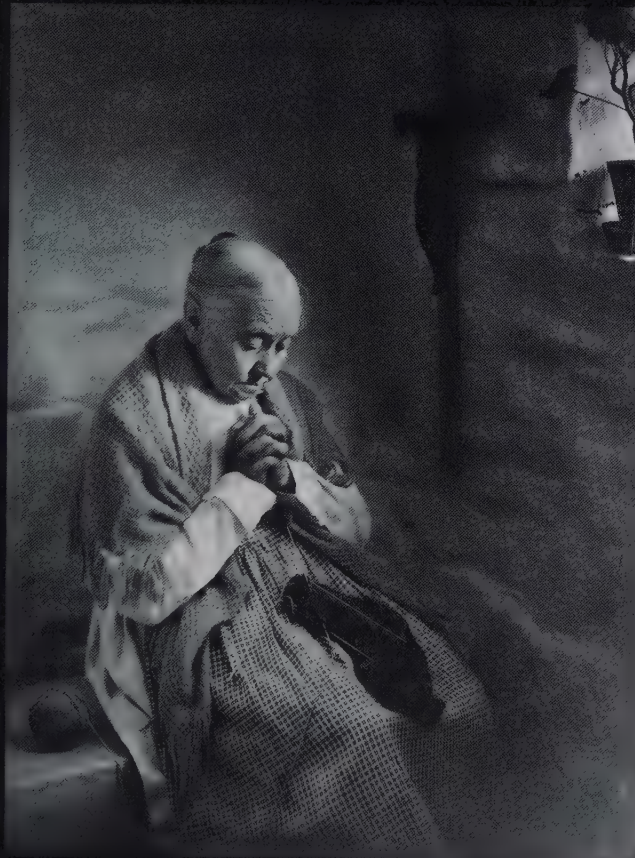
As editor of *Camera Notes*, Stieglitz imported new work and new processes from Europe, published reviews, and promoted artistic exhibitions. He praised the Philadelphia Salon, pushed for higher standards, and encouraged the Pennsylvania Academy of the Fine Arts to sponsor an annual salon for art photography.

Eickemeyer replied enthusiastically to an invitation from Stieglitz to publish his work in *Camera Notes*: "Of course you can have something of my own for *Camera Notes* . . . the initial number strikes such a high key!" From one sympathetic artist to another, Eickemeyer confessed, "I . . . am about fagged out and in need of rest. This is the hardest thing for me to get as I see too much and nothing can induce me to leave my camera at home . . ."³¹

Eickemeyer's article, "How a Picture Was Made," revealed the painstaking revisions he made to create a deceptively simple portrait of his grandmother, "Vesper Bell."³² [il. 40] This five page essay described the long complex interaction between photographer and subject mediated by the camera. Eickemeyer deliberately destroyed the notion that the process was automatic, unplanned, or mechanical. Narrative meaning was strengthened by changing the old woman's activity from simple devotion to a homely scene of chores interrupted for prayer. Added props and adjusted light improved the composition. Each modification required a new print and planning. The entire process took one month. "Vesper Bell" went on to win medals in London, Calcutta, and Vienna.

Eickemeyer's technique combined Robinson's emphasis on meticulous composition with Emerson's insistence on creating images directly from nature. His deliberate, methodical approach seemed tradi-
36

"Vesper Bell," ca. 1894,
 platinum, 5" x 7"; HRM,
 Gift of Mrs. Erik Kaeyer,
 75.29.64 [cat. 24].
 It took Eickemeyer a
 month to arrange the light-
 ing, props, and narrative
 line that inform this decep-
 tively simple picture. At
 the request of Alfred
 Stieglitz, he described the
 process step by step for
 Camera Notes. Eickemey-
 er's grandmother was the
 patient model who posed in
 an old dairy on her farm
 outside Yonkers.



F. Holland Day, *Untitled* (nude on leopard skin), ca. 1898, platinum, dimensions not available; Courtesy of the Library of Congress.



F. Holland Day, "The Smoker," 1897, platinum, 6 $\frac{1}{8}$ " x 4 $\frac{1}{16}$ "; The Metropolitan Museum of Art 33.43.366.

Eickemeyer first saw Day's photographs in 1898, and he breathlessly wrote to Alfred Stieglitz: "[Day] has hewn his own way through a virgin forest, opening beautiful vistas to the bewildered and delighted gaze of those who are educated to see."

tional, even old-fashioned alongside the experimental work and expressive, abstract images *Camera Notes* was beginning to promote. Within the American photographic community a rift was developing. Stieglitz, as a self-appointed spokesperson for New York's photographers, defended the emerging direction of the Philadelphia Salon. But the standards Stieglitz encouraged did not please everyone. Accomplished workers including Eickemeyer and the older Philadelphians discovered that work which once had won medals would not pass the jury of the Philadelphia Salon. In place of clear, sentimental images that skillfully manipulated photographic technique, the Salon hung work which obscured its photographic origins.

Successful exhibitors at the Salon followed the work of Robert Demachy, whose articles appeared in *Camera Notes*. Demachy revived the process of printing in gum which allowed photographers to manipulate prints with hand or brush, imitating the soft tonalities of a Whistler watercolor. Other photographers scratched on the negative, interfering with the transmission of photographic detail and tone, and experimented with paper and emulsion to mimic charcoal drawings or etchings. These techniques transformed photography's precise, repeatable, pictorial statements into unique, handmade works of art. The new aesthetic became the focus of a fierce struggle.

Despite his preference for the "old-fashioned," Eickemeyer appreciated innovation. In a letter written to Stieglitz in 1898, Eickemeyer spoke of his reactions to photographs by Boston aesthete F. Holland Day. [il. 41, 42]

*I saw Day's pictures. I can truthfully say I haven't recovered my equilibrium yet! . . . I have never before seen photographs of the earth less "earthy" and it seemed to me as I looked at them that if photography has its limitations it is not on account of the tools but from inherent faults or shortcomings in ourselves . . . Day is a great man and so strongly am I impressed with his genius that he seems to stand alone . . . He has hewn his own way through a virgin forest opening beautiful vistas to the bewildered and delighted gaze of those who are educated to see . . .*³³

Day was a charismatic figure, a publisher of belles lettres, and the center of a Boston group of aesthetes who pursued poetry, mysticism, medievalism, and art. Day encouraged local photographers to experiment with subject matter and technique. His work included a version of the crucifixion in which he played the starring role, but he also juxtaposed nudes, sculpture, and sensual props in more symbolic compositions. While his own technique remained close to the straight print, Day's

unusual subject matter and the experimental work of his colleagues identified him with the "New School" of American photography that few were "educated to see."³⁴

The Salon movement spread from Philadelphia to Chicago, then to Pittsburgh, Buffalo, and St. Louis. Some praised the successful exhibitors for their "unresting determination to prove the capabilities of the art to a depth undreamt of by their competitors," but the new style also inspired grave doubt. Dark colors and soft definition seemed "somewhat sombre and depressing." "Photography takes itself too seriously nowadays," one critic complained, "It has lost its old-time cheerfulness of color and tone." Amidst the growing controversy over the definition of art photography, Eickemeyer's partner, Breese, left the business to pursue greener amateur pastures and to explore the Parisian passion for racing cars at his estate on eastern Long Island.³⁵

To counteract the radical salon style and to raise the New York Camera Club's lagging spirits, Charles I. Berg proposed a series of members' exhibitions to begin in the fall of 1899. Ironically, he offered the first show to Stieglitz who, despite his support for innovation, continued to make photographs that even the most conservative members admired. Eickemeyer was the next to exhibit in January, 1900. He chose over 150 prints for his first one-man show. Photographic editors Juan C. Abel and F. C. Beach, illustrator J. Wells Champney, financier art collector Henry Clay Frick, architect Charles S. McKim, and Mrs. Alfred Stieglitz attended the opening. In the guest book, friends lavished enthusiastic praise on Eickemeyer and his work: "*Magnificent*," "*Prodigious*!" "*Genius*," "*Immense*." One inspired writer found much to admire, especially in contrast to the work of the avant garde: "If only solar autographists would try to look for a few of the *billions* of beautiful things they *can* take and take them conscientiously and *correctly* we would have better results instead of *freaks*."³⁶

The conservative *British Journal of Photography* took a similar stand in response to a collection of American work Day exhibited at the Royal Photographic Society in the fall of 1900. They referred to the avant garde work as an "imported epidemic" of "inscrutable nebulosities." Eickemeyer, reviewers were relieved to note, had not succumbed to the new style.³⁷

P. H. Emerson, speaking that year before the Photographic Convention of the United Kingdom, recalled a time before art photographers had "lost

all reason and sense, all tone and texture, those vital and great qualities of photography." For Emerson the New American School and the French gumprints were nothing more than "splodges" and "gumplasters." "These gummists may shrug their shoulders and squeak and gibber for perfect freedom and shrilly ejaculate Art! but we will not accept such shifty arguments. It is useless crying liberty when there is no liberty." Emerson had renounced his former views in a pamphlet entitled "The Death of Naturalistic Photography," after chemists Ferdinand Herder and Vero C. Drifffield charted the chemical properties common to every photographic process. For Emerson their work meant the end of artistic control. Without liberty to manipulate at will, Emerson felt there could be no art.³⁸

Eickemeyer endorsed Emerson's view with an important difference. He continued to study changing photographic technology and to master new forms, but he never apologized for photography's technical character. Unlike Emerson, Eickemeyer believed scientific principles were compatible with art as long as photographers recognized what their medium could do best. In 1895, he wrote, "I have always been found on the side of those amateurs who believe that photography has its limitations and that more picturesque results can be attained by the successful interpretation of simple subjects near at hand than in photographing . . . stupendous phenomena of nature."³⁹ Despite the angry debates which surrounded him, Eickemeyer never changed his philosophy. He remained committed to his early ideals. Even his stable of images remained remarkably constant; he used new processes to change the presentation of old negatives and gave favorite photographs new color, texture, and form. His belief in "simple subjects near at hand" earned him loyal support from his audience. His work was neither confusing nor depressing.

At the height of the Camera Club of New York's most heated debates, Eickemeyer's popularity was secure. In May, 1902, members of the club voted his photographs "And Thy Merry Whistled Tunes" and "In The Studio" best of the annual shows. [il. 43] The award for the year's best work in portraiture went to Edward Steichen; Eickemeyer won the awards for genre and landscape. That winter Stieglitz resigned from *Camera Notes*. He and his New School colleagues exhibited at the National Arts Club in 1902 under the mysterious name, The Photo Secession. The Photo Secession consisted of advanced workers from around the country and was organized along the lines of the Linked Ring with strict membership categories and a powerful governing council. It opened its

own galleries on Fifth Avenue in New York and published the journal *Camera Work*, illustrated with fine gravures.⁴⁰

Stieglitz originally conceived of the journal as a record of the best contemporary work in photography, devoting single issues to the work of prominent photographers. In the fall of 1903, he invited Eickemeyer to contribute. Eickemeyer accepted, recalling the time "when as members of the Salon we were practically 'the only pebbles on the beach' in this country . . ."

I have not the slightest objection to appearing in Camera Work — you have set such a very high standard I cannot deem your request less than a splendid compliment — provided I am taken in hand by someone like Hartmann who has seen all my work and knows something of my aims and desires . . . "

The Eickemeyer issue of *Camera Work* never materialized. Roger Hull argues that a deep rift developed just at this moment as Eickemeyer found himself forced to choose between the elite artistic photography Stieglitz supported and the more popular, accessible images he and Sadakichi Hartmann preferred.⁴¹

A well-known critic and Bohemian figure in New York art circles, Hartmann wrote some of the era's most penetrating criticism of art photography. In 1900, Hartmann called Eickemeyer's "Fleur-de-lis" one of the best photographs ever produced in America . . . only second to Stieglitz's "Winter Fifth Avenue." [il. 44, 45] He repeatedly cited Eickemeyer's work as an example of the diversity of American photographic art. He praised Eickemeyer's versatility and his devotion to photography's many applications. Hartmann used Eickemeyer to illustrate his own philosophy of photography and art. He detected a moral superiority in Eickemeyer's "complete simplicity and intense naturalness," and especially applauded Eickemeyer's democratic spirit: "His ambition is merely to produce . . . pictures of instantaneous significance in the plainest modes of expression."⁴² Eickemeyer and Hartmann believed that photography, at its best, was art that everyone could easily enjoy and understand.

Strong in his conviction, Hartmann launched a campaign against Stieglitz and the Photo Secession for its elitism, exclusivity, and its pretensions. He spoke out against its "undemocratic, unAmerican policy," and urged readers to turn their backs on this "sacred circle," these "Little Tin Gods on Wheels." Hartmann even engineered an article identifying himself, Stieglitz, and Eickemeyer as the "Three Factors in American Pictorial

43

"In My Studio" (also "Tired Butterfly"), 1902, carbon, 19" x 24"; HRM 76.0.26 [cat. 28].

Stanford White arranged for his mistress Evelyn Nesbit to pose for Eickemeyer at the home of White's client Henry Poor. Voted best picture of 1902 by members of The Camera Club of New York, this became the photographer's best known work.





44
 "Fleur-de-lis," 1894, platinum, 9¾" x 7¾"; HRM, Gift of Mrs. Erik Kaeyer, 75.29.47 [cat. 16].

45
 Alfred Stieglitz, "Winter, Fifth Avenue," 1897, gravure, 11¼" x 8¾"; International Museum of Photography at George Eastman House, reproduction photo courtesy of Gernsheim Collection, Harry Ransom Humanities Research Center, University of Texas at Austin [cat. 112].





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46

"A Ranchman" (also "Halcyon Days"), 1895, platinum, 9¼" x 6¾"; NMAH 3920.A54.

47

"By the Sea," 1903, platinum, 10¼" x 8¼"; Richard E. Kaeyer Collection. [cat. 49]

48

"Let Kodak Catch the Picture" (advertisement), April, 1922, colored halftone, 12" x 8¾"; HRM Archives [cat. 94].

Eickemeyer was both photographer and model for this ad.

Photography" whose combined efforts "evolved an art." According to Hartmann, Stieglitz was "*par excellence* the high apostle of the photographic art . . . whose influence . . . is necessarily felt by few." Eickemeyer's force, by contrast, was widespread. He "elevated all the other photographers on Fifth Avenue," having introduced photography in art illustrations for magazines and published books which sold "by the thousands. . . making high art known to the public."⁴³

Soon after this article appeared, Eickemeyer was approached by a new group of artists, The Salon Club, who promoted artistic photography along traditional amateur lines. The Salon Club supported open regional exhibitions and circulated members' prints for written comment. Eickemeyer's work received the highest praise. In response to "A Ranchman" members wrote, "Far beyond any adverse criticism . . . Superb!" and "This is the kind of 'painter-like' work that I call *ideal*." [il. 46] His "By the Sea" won similar raves: ". . . an astonishing effect in photography . . . the effect of distance is wonderful. The composition is great. . ." [il. 47] Still, Eickemeyer was most admired for making clear, accessible images whose intentions were obvious even to those who had no special interest in the medium. One commentator said, "I have a friend who makes stained glass windows. He nearly threw a fit when he saw this. It took all the adjectives in the English language to express his delight."⁴⁴

In London an organization similar to The Salon Club arose to replace the ailing Linked Ring. Its leader, editor H. Snowden Ward, sought to ensure that pictorial photography received its due praise. He believed that "the photographic world needed an annual exhibition devoted to pictorial photography and open to all." Ward objected to the Photo Secession's claim that "all men who are worthwhile in pictorial photography have been discovered," and welcomed the chance for familiar workers such as Eickemeyer to reveal "entirely new sides of their pictorial characters." This combination of art photography and democratic rule appealed to Eickemeyer. He participated regularly in the London Salon for the next twenty-five years.⁴⁵

Eickemeyer knew that amateur photographers provided an important market for his work, and he cultivated their support. He lectured before photographic clubs, served as a juror for exhibitions, and published new work in books and magazines. His photographs were reproduced in books and journals which catered to large enthusiastic audiences. He even received the most enduring

compliment of all — imitation — as his trademark foreground studies and winter scenes became standard subjects for ambitious new workers.⁴⁶

Eickemeyer's popularity and his belief in reaching a large audience made him an ideal juror for Kodak and Bausch & Lomb, both of which sponsored competitive exhibitions to publicize their new products. Eickemeyer made awards to competitors who later would be identified with the most modern, difficult work of the time — Edward Steichen and Alfred Stieglitz. Eickemeyer's style, prominence, prestige, and his admitted admiration of modern work underline the fact that the boundaries between advanced art photography and popular sentimental work were far from distinct. Still it was rare to find a photographer who felt comfortable in both camps. His success as both artist and professional calls attention to his own important, early recognition that it was possible to achieve both commercial and artistic success.

Eickemeyer's personal and professional philosophy merged. He clearly sympathized with the goal of giving "everyman" the means to find "a picture worth making" in the most ordinary settings. His strongest commitment to amateur photography came through his long relationship with Kodak, which began in the 1890s and continued until his death. Eickemeyer not only assisted with competitions but made many successful advertisements and wrote promotional literature for the company. [il. 48] In the first decade of the 20th century he contributed to a pamphlet entitled "Pocket Kodak Portraiture," in which Kodak acknowledged that "the simple beauty of Mr. Eickemeyer's work is perhaps beyond what the beginner can expect to grasp at first hand." His photographs, the pamphlet went on to say, should inspire and guide the novice. Eickemeyer encouraged new photographers to take their work seriously: "It is the personal side of the picture that gives it the true value in the eyes of the maker and his friends . . ." The camera, Eickemeyer believed, gave every photographer the chance to be an artist, and as an artist, to create images with "true value."⁴⁷

Eickemeyer enjoyed the popularity and profit he derived from his position as Dean of American Photography. His frank appreciation for photography as a commercial medium separated him from the fine art world of the Photo Secession, but it firmly established him within a modern movement whose impact, as Hartmann pointed out, was much wider, and in many ways, more permanent. Eickemeyer recognized that his beautiful photographs could reach an audience in a variety of ways, and he enthusiastically tried each one. Many artists shared his belief that good work could be made for a popular audience. After World War I, Eickemeyer became associated with the Art Center, a consortium of New York arts and crafts organizations forged by pictorialist Clarence H. White. The Art Center interpreted its motto, "the fusion of beauty and utility," as the bringing together of commercial artists with potential clients.¹

Photographers contributed to modern commercial markets through a technical innovation of the late 1880's, the halftone. Halftones could be set in directly with type, replacing the costly transfer of an image to woodblock. With the halftone the highly trained engraver was replaced by an operator with a camera, and what once took a month and \$100, could be done for \$10 in an afternoon.² As a result new illustrated magazines sprung up overnight. With them came a voracious demand for images to reproduce. Illustrators flourished. Their work adorned fiction, nonfiction, poetry, decorated flashy magazine covers, and filled newspaper supplements.

Halftone reproductions fit every kind of art. They instantly gave photographs a status equal to that of painting or drawing. In many cases photographs were felt to be superior. Advertisers quickly recognized photography's unique power to convey information faster and more convincingly than words. Live models were preferred to stylized cartoons: a "refined model" made the most successful appeal to the "highest class of reader," who presumably had the most to spend.³ [il. 49, 50] Many advertisement agencies hired their own art directors to stage these persuasive scenes. As art director of the A. S. Campbell Art Company, Rudolf Eickemeyer, Jr. sold his figure studies and artistic landscapes to a variety of commercial clients, including Eastman Kodak. In gratitude, Kodak dedicated an attractive pamphlet, "The Witch of Kodakery," to "Camera-Master, Rudolf Eickemeyer, Jr." One of his "studies" appeared on the cover; verses by other photographers were printed inside.

One stanza read,

*I can read an incantation
On the full and curving lips
I can feel her spell around me
As across the page she trips;
And I vow my sole ambition
Through life's gay and giddy whirl
Is just to press the button
For the Ko-
dak
Girl.*

Eickemeyer's photographs reached a wide, popular audience. The work of his colleague, Alfred Stieglitz, was less familiar to the public, since Stieglitz was notorious for his disdain of commerce and refused to sell work to unworthy patrons. Most artists could not afford such exclusive standards. They welcomed the opportunities advertising, illustration, and design offered, believing that art and commerce could share common goals. Former Secessionists, including Edward Steichen, Clarence H. White, and the painter Max Weber, came to believe that the new markets for photographs not only permitted but required photographers to abandon their status as amateur artists and become professionals, a position Eickemeyer was among the first to hold. This philosophy, expressed succinctly by leaders of the Art Center, confirmed the ideals Eickemeyer and Hartmann shared: "Art is not a thing to be done, but the best way of doing that which is necessary to be done. This brings a tobacco advertisement into the realm of art as truly as the designing of a cathedral."⁴

For Eickemeyer and his contemporaries commercial opportunities combined the threat of chaos with the promise of great success. According to popular critic Hamilton Wright Mabie, then editor of *The Outlook* magazine, commerce brought the masses together in ways that were undeniably selfish and materialistic. Mabie also believed, however, that mass culture was helping to build a new world: "It opens more doors, makes more opportunities, offers more kinds of help, cares more and does more for all men than any earlier order of society."⁵ [il. 51]

Mabie was an esteemed philosopher of the metropolitan middle classes. Through *The Outlook* he dispensed literary criticism and uplifting essays which made him one of the best selling authors of his time. Today his work strikes a saccharine chord, but Mabie was sensitive to the pressure modern culture placed on his audience. He knew that prosperity was accompanied by stress and nervous tension. By 1909, one critic had claimed that most people were weary "of this

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Untitled (advertisement), Ladies Home Journal, 1896. Like many advertisers in the 1890s, Kodak recognized the power of halftones. Compare this line drawing to the ad made by Eickemeyer [il. 50] at the turn of the century.

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Untitled (Kodak advertisement), ca. 1903, silver print, 9" x 7"; NMAH C4135.B7.35.

THE LADIES' HOME JOURNAL

AMATEUR PHOTOGRAPHY AT ITS BEST
By Henry Tred

FOURTH ARTICLE—PHOTOGRAPHING WILD FLOWERS



For a good sharp picture, hold flower between two fingers, open wide, and look at the diagonal between. In good weather, the growing plants are better.

Bicycle Kodaks.

\$5.00
\$8.00
\$10.00

HALF THE PLEASURE OF A CYCLING OUTFIT IS LOST WITHOUT A KODAK.

Pocket Kodaks Bullets and Bulls-Eyes

are especially adapted to use a wheel. They are the lightest and most powerful Kodaks and can be carried in the pocket.

LOADED IN DAYLIGHT

They are the lightest and most powerful Kodaks and can be carried in the pocket.

EASTMAN KODAK CO.
Rochester, N. Y.

VOSE PIANOS

46 Years

Tone, Beauty, and Durability

VOSE & SONS PIANO CO.
175 Vermont Street, Boston, Mass.

A Good Cheap Desk

\$19.75

THE FRED HART CO. General Retailer
140 N. BOSTON

Summer Ahead

Wedding

"Amateur Photography At Its Best," page from Ladies Home Journal (vol. 14, no. 5 [April, 1897]: 19).

Advertisers recognized that the audience for "Amateur Photography at Its Best" included art lovers, bicycle riders, and nature enthusiasts.

fabric of deception which is called modern life . . . how we flounder in possession as in a dark and suffocating bog, wasting our energies not upon life but upon things."⁶

While Eickemeyer avidly pursued commercial gain, he shared Mabie's belief in a world that was both modern and authentic. He subscribed to the progressive magazine, *The Nation*, where articles by such reformers as Jane Addams and Lester Frank Ward appeared. These articles offered a solution to the quest for modern value — turn from materialism to the simple pleasures of working people. Working people, it was argued, were "commonly superior to the more distinguished and privileged classes." They were not afflicted with middle class vices such as "pride, mistrust, and gloom." But Eickemeyer's taste for good living led him to reject most of this advice. Instead he looked for another solution, one which he found in Mabie's philosophy and in Mabie's approach to his audience.

Mabie knew that most of his readers preferred reassurance to strident challenge. They looked for a haven from modern pressures where they would not have to sacrifice comfort or pleasure. Mabie offered such a refuge through his essays, several of which were published in the volume *Nature and Culture*. In these essays he spoke of how an intimate relationship with the soil, with the seasons, and with the life of a garden and farm could refresh the spirit. Of course Mabie's readers were not farmers, but metropolitan suburbanites whose closest contact with farm life came in pleasant hours spent contemplating Mabie's prose. For the deluxe edition of *Nature and Culture*, Eickemeyer provided the illustrations. His sunny landscapes, snowfields, and roadside flowers filled Mabie's prescriptions exactly. Audiences found his art uplifting. He showed them how to find beauty in a bewildering, material world. [il. 52]

Today, following such modernist critics as Clement Greenberg and Dwight MacDonald, we view the popular, sentimental work of the early 20th-century artists as "kitsch," condemning its sentimentality as well as its firm ties to commerce. Eickemeyer would not have disagreed with MacDonald about its popularity, only about what such popularity entailed.⁸

Like Kenyon Cox, whose murals adorned Beaux Arts structures [il. 53] across the country, Eickemeyer believed that art was for use and appreciation by the public, not the exclusive realm of privileged aesthetes. In Cox's words, good art would always be popular "for the artist would be one of the people, having the same ideals and

thoughts and feelings as the public he served, and would, quite naturally, express the mind of his public.”⁹

Eickemeyer’s photographs enable us to recover this discredited sensibility. His collaboration with Mabie endorsed the public’s widespread enthusiasm for nature to which he, Mabie, and authors such as John Burroughs and Donald Grant Mitchell were leading contributors. This enthusiasm took many forms: it supported floriculture, birdwatching, suburban gardening, and sports. Each of these avocations in turn spawned its own lavish magazines. [il. 54] A new genre of literature arose around animal life and natural science. Henry Seidel Canby, literary critic and editor of the *Yale Review*, explained the fad as “the poetry permitted to respectable people in a business community, who in nearly every other way were conventional.”¹⁰ Many derided these artists and poets as “Nature Fakers.” W. J. Long indeed admitted that he tended to invent or embellish his encounters with the natural world, but he insisted that his techniques were necessary. His work, he believed, was “more true and real than science, as emotions are more real than facts, and love is more true than economics.”¹¹

The popular audience clearly agreed. Authors such as Long and John Burroughs became national celebrities. Nature writer Gene Stratton Porter published *Freckles*, an anthropomorphic account of bird life in 1904, and earned the distinction of having written the first American book to sell over one million copies.¹²

Rudolf Eickemeyer, Jr. produced his most intimate and beautiful work as part of this creative movement. Eickemeyer’s deepest emotional attachments were to the countryside. His earliest photographic excursions had been to his grandmother’s farm; when he became a professional, his leisure hours were spent photographing landscape. Like Kenyon Cox’s ideal artist, Eickemeyer reflected the distinctive needs and perceptions of his time. He responded to the anxiety of a class caught up in unprecedented change by offering an alternative world. In place of expanding cities, he gave them static rural vistas; in place of competitive hustling masses, he portrayed a society that was serene and slow; for noisy crowds, he offered studies in contemplation and solitude. Eickemeyer’s photographs replaced a dizzy assault of signs, shop windows, advertisements, and billboards with soft, evocative, familiar scenes. For a middle class disturbed by the lure and distraction of commerce, his photographs pointed the way to an interior, subconscious world of the soul. But Eickemeyer’s audience had little sense of irony.

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Untitled, n.d., halftone, from *The Old Farm* (New York: R. H. Russell, 1900). Booming urban development inspired deep nostalgia for country life and all forms of nature. Eickemeyer’s audience sought images “more true and real than science, as emotions are more real than facts, and love is more true than economics.”



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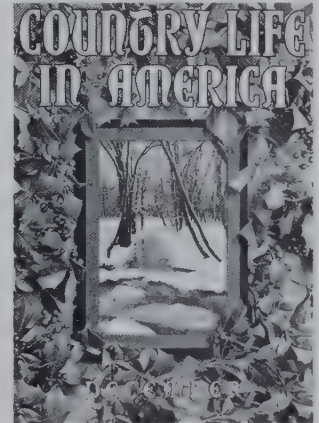
Kenyon Cox, study for frieze “The Common Law,” left panel (for Appellate Division Courtroom, New York), n.d., drawing, Courtesy of Cooper-Hewitt Museum, The Smithsonian Institution/Art Resource 1959-69-5.

The sentimental beauty of Cox’s murals epitomized middle class taste for Eickemeyer and his generation. Unlike the modernists who loudly disdained popular appeal, Kenyon Cox believed that an artist shared “the same ideals and thoughts and feelings as the public he serves.”

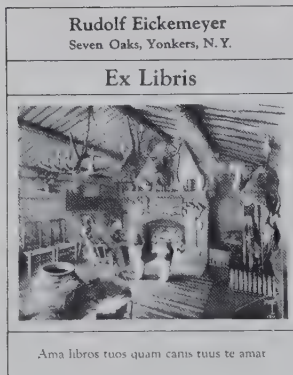
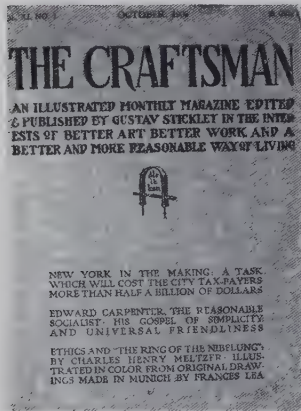
54

Anonymous, *Country Life in America* (cover), volume 6 no.9, December, 1901. To portray the best of country living for its affluent urban readers, *Country Life* made innovative use of photography, as shown in this cover made with the composite technique perfected by H. P. Robinson fifty years earlier.

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The Craftsman (title page), volume 11, October 1906 - March 1907; The Boston Public Library. Through his well known magazine Gustav Stickley promoted the redemptive power of craftsmanship in everyday life. He taught readers to find beauty in everyday things such as furniture, fabric, jewelry, graphics, and photography.



"The Ranch Room," ca. 1910, halftone bookplate, 4" x 2 1/2", HRM Archives. Eickemeyer lined his study with rough-hewn logs and chose primitive furniture to recreate the wild atmosphere of Colorado in his suburban Yonkers home.

Rarely did people observe that their need to escape urban pressure had generated its own intensely competitive market.

Eickemeyer's ability to unite craftsmanship, art, social criticism, and profit owed much to the American arts and crafts movement and its leader, Gustav Stickley. Stickley's journal, *The Craftsman*, often included art photography with jewelry, fabric, furniture, and stained glass as an example of fine modern craft.¹³ [il. 55] Many photographers embraced the arts and crafts movement. Frances Benjamin Johnston, photojournalist and art photographer, was a regular visitor to Roycroft, New York's avant garde community of craftsmen. In Boston, F. Holland Day pursued the craftsman aesthetic as photographer and as publisher. In Buffalo, pictorialists who hosted a national photographic salon were enthusiastic patrons of arts and crafts architecture and furniture design. *The Craftsman* valued beautiful, useful work over elite, expensive, useless art. By bringing beautiful workmanship into everyday life, it held, the world could be greatly improved. Hartmann drew a connection between *The Craftsman's* philosophy and Eickemeyer's work: "In the long run, honor must come to those who, like him, are content to . . . imbue their fellowmen with a love of beauty, nature and art."¹⁴

The design of Eickemeyer's study at home reflected his sympathies with Hartmann's beliefs. The "Ranch Room" had been inspired by Eickemeyer's 1885 trip to Colorado. [il. 56] Its rough log walls, animal trophies, and split-rail furnishings recalled "the wild, unspoiled surroundings" on the Platte River. [il. 57] It appeared in *Ladies Home Journal* as a model of "distinctively American interior decoration." (Eickemeyer used a photograph of the room on his personal stationary.) Percy Howe, editor of the *Photographic Times Annual*, praised it as a model for "those of us who are trying to incorporate a little of the joys found in the woods and fields into [our] lives."¹⁵

Eickemeyer tried to improve modern life with his camera not only by creating lovely images, but by showing his audience how to perceive the beauty in everyday surroundings. He felt that photography had the unique capacity to reveal "the instructive beauty of simple fragments of nature." As he and Hartmann wrote in their article, "Camera in a Country Lane," "every object out of doors has a pictorial aspect . . . even the humblest rock, weed or cluster of wild flowers has a lesson to convey." Though city bound, the true lover of nature became aware that "hoards of beauty lie hidden everywhere," that "an old country lane, such as may be found in the suburban districts of a larger city" could inspire "reverential wonder."



*Rudolf Eickemeyer
and his cowpony Major*



Untitled (*tree with dappled shadows*), n.d., platinum, 9½" x 7½"; NMAH 4135.B2.26 [cat. 59].

"... every object out of doors has a pictorial aspect ... even the humblest rock, weed or cluster of wild flowers has a lesson to convey."

[il. 58] By training the eye to recognize good subjects for the camera, one developed an "infinitely precious" capacity to "enjoy pictures at every hand." What was dull became thrilling, and ugly views took on vital significance.¹⁶

For the novelist Henry James, the light which shone at West Point as he rode a train south along the Hudson River to New York City in the fall of 1904 obscured all military associations and replaced them with memories of art. James marveled at "the strong silver light, all simplifying and ennobling." "The fact remains," he wrote, "that, both as to essence and as to quantity, its prose seemed washed away, and I shall recall it in the future much less as the sternest, the world over, of all the seats of Discipline, than as some great Corot-composition of young, vague, wandering figures in splendidly classic shades."¹⁷

These prized "atmospheric effects" correspond closely to the aesthetic of pictorialist photography. They succeed by severing subject matter — the military West Point, a mundane country lane — from impressions of light, color, and composition. James and Eickemeyer shared a technique: they inserted an aestheticizing haze between subject matter and viewer. For those who lacked memories to cherish, or the vivid aesthetic imagination of a Henry James, Eickemeyer and his fellow pictorialists supplied impressions already beautified.¹⁸

For those who sought explanation as to how this enlightened vision worked, photography provided a metaphor. In 1909, *Outing Magazine* interviewed a remarkable naturalist who had become blind at age fourteen but who had continued to use his youthful impressions to write about nature. The naturalist described his thoughts in photographic terms:

*The sensitive plates exposed in my youth secured perfect pictures of each passing season and of a multitude of the varying aspects of nature. For 22 years these plates have remained in the darkroom of my soul until today each film holds a picture of remarkable brilliance and fidelity to detail. Only the slightest sound or scent is needed to slip the slide and throw the picture on the screen of memory.*¹⁹

Eickemeyer's photographs also drew on the inner workings of his imagination. He could train his camera on the "screen of memory" when he found it at a roadside, in a forest, or a field at harvest time. His pictures joined empirical observation with fantasy, making private perceptions public property.

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"And Thy Merry Whistled
Tunes" (also "Happy
Days"), 1901, platinum,
10 1/2" x 8"; NMAH
3920.A53 cat. 56l.

One of A. S. Campbell Art
Company's best selling im-
ages for over fifteen years,
this picture appeared in
text books, post cards, and
advertisements.

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Hartmann and Eickemeyer collaborated on a series of guides to their rich inner adventures. "Reverie at the Seashore," "Reverie in the Woods," "Camera in a Country Lane," and "A Winter Ramble" appeared in several magazines including *Scribner's Magazine*, *Harper's Monthly*, and *Photographic Times-Bulletin*.²⁰ Where most picture stories united image, text, and caption to convey information, Eickemeyer's and Hartmann's stories contained no "information" at all. Instead they revealed a way of seeing based on a highly emotional relationship to the unstructured world of nature. "Country Lane" is an example of such a story.

*Stooping to examine some flower leaves, I suddenly realized that the humble vegetation at my feet was an entire world in itself, a new realm, entirely unexplored by the careless passerby. I discovered, in every confused cluster of stems and leaves, not only alleys, avenues, crossroads, public squares. . . [but] entire cities peopled with countless insects. . . new slender stalks were growing up, stretching out, bending into a multitude of forms, and constructing frail colonnades, porticoes, domes and temples whose architecture changed with every motion of the air . . .*²¹

Hartmann's elaborate urban metaphor recalls the very environment back-to-nature enthusiasts rejected. At the same time, however, it reveals their dependence on urban markets, on the middle classes who wanted to enjoy affluence without confronting their hollow, material values. Fond of their fantasies and unwilling to confront an unaccommodating world, this audience came to construct elaborate, seductive images, whose contradictions would finally overwhelm their appeal.

*Blessings on thee little man,
Barefoot boy with cheeks of tan!
With thy turned up pantaloons
And thy merry whistled tunes,*

*With the sunshine on thy face
Through thy torn brim's jaunty grace
From my heart I give thee joy —
I was once a barefoot boy!*

John Greenlief Whittier
stanzas from "The Barefoot Boy" (1856)

One of Eickemeyer's most popular images took its title from this familiar poem by Whittier. [il. 59] "And Thy Merry Whistled Tunes," showing a barefoot boy with his fishing rod, remained one of the A. S. Campbell Art Company's best sellers for over 15 years — "You could not kill it with an axe," a salesman said. The picture invokes the

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The Old Farm (cover: untitled, n.d.), 1901, book, 14½" x 10¼"; NMAH 4135.B31 [cat. 98].

61

Down South (cover: "Whose Dat," 1894), 1900, book with introduction by Joel Chandler Harris, 14½" x 9¾"; NMAH 4135.B28, [cat. 97]. Joel Chandler Harris, popularizer of Uncle Remus, wrote the introduction. Eickemeyer culled illustrations from his award winning photographs made in Alabama over the previous decade.

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61



pleasure of rural life, of living close to nature, linking the present to memory and youth.²² Eickemeyer also created a series of picture books, all of which demonstrated his ability to reveal the loveliest side of the most mundane scenery. In *The Old Farm*, *Down South*, and *Winter*, Eickemeyer beautified primitive rural life, vestiges of slavery, and the harsh environment of a northern snowstorm. He was not the only artist to exploit these themes, but his distinctive talents show this special transforming vision most persuasively and convincingly.²³ *The Camera* called *The Old Farm* "a lesson in pictorial photography second to none." [il. 60] In Eickemeyer's photographs of farm life, the reviewer noted, "a barren subject is made an absolute picture by this master of the camera."

While Eickemeyer was creating scenes to revise the present and revive the past, Americans were feeling the powerful impact of industrial change on their cherished rural haven. Denser settlement, improved communication, and new means of transportation brought the farmer's life into the mainstream of metropolitan life. Many who observed the transformation — Rudolf Eickemeyer, Jr. included — found it hard to remain sanguine. The fever to incorporate which had engulfed his father's firm now engulfed small, virtuous family plots. Part of Eickemeyer's distress was almost callously aesthetic: "What a pleasure it is to see the toilers of the fields swing their cradles and bring down the tall grain . . . Much as we appreciate the value of labor saving machinery it is with a feeling of regret that we realize that its intrusion is making scenes of this kind scarcer every year. It is difficult to associate the big farms with poetical sentiments of rustic life."²⁴

Eickemeyer's most direct contribution to the creation of a national memory was his book *Down South*. [il. 61] Joel Chandler Harris, popular folklorist and inventor of the character Uncle Remus, wrote the introduction to this work. Eickemeyer had first traveled south in 1883 to visit the plantation of Adolph Dreyspring in Montgomery County, Alabama. In a letter to his father he wrote about the small tracts of land worked by black farmers while palatial mansions stood in ruins and cattle grazed on once beautiful lawns. He noted the conditions the "good and polite" farmers lived in, and their nostalgia for "slavery days — the time when they never had a care."²⁵ [il. 62] He felt he had discovered the American equivalent to the Barbizon peasants immortalized by Millet. "In no other place have I seen so many excellent subjects," he wrote. "The river and its banks with high moss-covered trees and negro cabins, the cypress swamps, the cane breaks, the corn and cotton fields, while the negroes themselves were all excellent models." Eickemeyer

62
 Untitled (mother and daughter reading, from Mt. Meigs, Alabama), 1890, platinum, 7 $\frac{1}{8}$ " x 5 $\frac{3}{4}$ "; NMAH 4135.B112.9 [cat. 19].



returned four times to photograph the site. He felt he had discovered truly fresh territory, for, in his words, "no 'button pusher' had yet found the place and to the negroes I, with my camera and tripod, was a constant source of wonderment and surprise."²⁶[il. 63]

Eickemeyer took advantage of his subjects' innocence to make some of his finest pictures. He won a series of medals for "Whose Dat?," "When Day is Done," and "Uncle Essick" while still an amateur.[il. 64] When he turned professional, he translated his earlier success into a new form. *Down South* was published by R. H. Russell in 1900 as a rural companion to Alfred Stieglitz's *Picturesque Bits of Old New York*. Hartmann found Eickemeyer's photographs most interesting from an ethnological point of view, "valuable as a work of interest in our teeming cosmopolitan populations." A Montgomery County newspaper expressed a similar view: "The volume will be priceless fifty years from now [when] . . . the plantation life of Alabama of the present decades will, like slavery, have passed away."²⁷ Poverty, isolation, and remnants of slavery became by virtue of Eickemeyer's camera "views of picturesque life in our old South . . . telling of an aging aristocracy," revealing what Joel Chandler Harris called "the most inviting as well as the most accessible field of American romance."²⁸

In his short introduction Harris deftly established a genteel historical context for Eickemeyer's work. He praised the region for its inspiring "contrasts and contradictions." It was a place where one could find ". . . a rampant and raging love of liberty existing side by side with human slavery . . . and where for the first and perhaps the last time in the history of civilization were to be found aristocracy and democracy knocking about the country arm in arm, hail fellows well met . . ."

Here was an American history that stretched uninterrupted "from the colonial period down to the present time" — a source of pride and artistry, a bulwark against modern life which seemed to destroy its own roots as it progressed. All that was needed were artists "capable of perceiving the fullness of its beauty." With Eickemeyer, "trained eyes and inspired hands . . . arrived upon the scene."²⁹

Harris evoked this vanished tradition to create a vivid agrarian past for a nation overwhelmed by its "teeming cosmopolitan populations" and to demonstrate an indigenous folk culture as exotic as any European immigrant's. Happily, Eickemeyer's honest if sentimental love for the dignity of farm life saves these photographs from the bald racism of Harris's text. Eickemeyer found touch-

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63
Untitled, (girl in doorway,
from Mt. Meigs, Alabama),
ca. 1892, platinum, 8¼" x
6⅞"; NMAH 4135.B112.11
[cat. 20].

64
"Uncle Essick," 1894, carbon,
14¾" x 12½"; NMAH
3920.A50.

ing dignity in his subjects, particularly in his portraits of women and children. Still, his nostalgia blurs his deeper motives. Does Eickemeyer mourn the passing of slavery or merely regret the inevitable end to this simple union of life and labor? Harris tried to turn slavery into a popular romantic subject. Eickemeyer's subjects escaped the confines of one mythic stereotype by exchanging it for another.[il. 65] Here were happy farmers, not happy slaves.

Eickemeyer's distinctive ability to make realistic images which conceal the harsher aspects of their subjects is most apparent in his devotion to winter landscapes. In his book, *Winter*, and in articles for *Harper's Monthly* and the *Photographic Times-Bulletin*, Eickemeyer's images are delicate abstract compositions of tone and texture.[il. 66] Like the snow, his outlook "shuts out all ugliness, smooths all rough places, softens all harsh angles. The most material mind can hardly help being soothed and rested by it, and the contemplative spirit sees earth for once sweet, pure and millennial." Nature thus becomes another occasion for transporting the imagination. In the words of one reviewer, "Nature at its worst becomes nature at its best under the refined treatment and magic touches of Mr. Eickemeyer."³⁰ "How it does take one back to the time when he was just a happy kid, and could go snowballing or break through the ice and not worry about his constitution," wrote one of Eickemeyer's readers.[il. 67]

The sunny mood which turned nature into a pretty picture had clearly feminine associations. Henry James, delighted by a show of lush fall foliage, recognized its beauty as "*feminine* . . . not the actual, current, impeachable, but the old ideal and classic; the air of meeting you everywhere, standing in wait everywhere, yet always without conscious defiance, only in mild submission to your doing what you would with it."³¹ At first the "actual, current, impeachable" new woman almost never was found in such sunny settings. Certainly her urban pleasures did not abound among the scenes of old farms, wagon paths, grazing cattle, and rolling hills. The traditional images of feminine nature which James recalled more closely resembled Eickemeyer's prize winning photographs of his flower-bedecked young wife, Belle.

This distinctive, sentimental, turn-of-the-century American aesthetic guided the imagination of artists, poets, and philosophers. George Santayana, then professor of philosophy at Harvard, directly addressed the issue. Half of the American mind, he wrote, the half "not occupied intensely in practical affairs," remained becalmed, floating gently in the backwater, "while, alongside, in invention and industry and social organization, the other

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65
Untitled (cotton field workers, from Mt. Meigs, Alabama), 1890, platinum, 4 $\frac{5}{8}$ " x 7 $\frac{1}{4}$ "; NMAH 4135.B112.7 [cat. 21]. Eickemeyer found rural blacks in Alabama an American equivalent of the poor French farmers depicted by Barbizon painters in the 1850s. Yet, though Eickemeyer emulated paintings such as "The Gleaners" by Francois Millet, Sadakichi Hartmann believed this work had greater value as a sociological document.

half of the mind was leaping down a sort of Niagara Rapids." If one inhabited the skyscraper, the other lived in a colonial mansion. "The one is the sphere of the American man; the other, at least predominantly, of the American woman. The one is all aggressive enterprise, the other is all genteel tradition."³²

The genteel tradition organized the world into a series of relentlessly pleasant views. According to Santayana, the genteel observer saw nature as precious because it reflected his own thoughts: it was "a mirror in which he looks at himself and says, 'What a genius I am! Who would have thought there was such stuff in me?'" Such a vision obscured the world of progress, change, and industry along with its accompanying disharmonies. In time efforts to maintain an outdated, even irrelevant view of life forced believers into increasingly stylized positions. Genteel culture centered more and more on "the interest, and beauty of this inward landscape, rather than any fortunes that may await his body in the outer world."³³

Young writers used Santayana's observations to condemn the bland, complacent, prudish values of the cultural establishment. They called the American intellect "shy and feminine; it paints nature in watercolors;" it did not reflect a "masculine eye which sees the world as a moving picture — rapid, dramatic, vulgar, to be glanced at and used merely as a sign of what is going to happen next." But Santayana himself observed that polar oppositions did not escape the original problem — an outlook so strictly confined to its "inward landscape" that it could not recognize or appreciate dissent.³⁴

As an antidote to the genteel tradition Santayana endorsed an approach he found in California where conventional attitudes had less authority and the landscape, with its dramatic canyons, huge redwoods, and terrifying earthquakes prevented genteel equations of nature and the romancing of any individual egos. This "non-human beauty" stirred "the subhuman depths and superhuman sensibilities of [one's] own spirits." It inspired the observer to reject limited conventions and musty interior views for the unknown, the new, "the variety, the unspeakable variety of possible life."³⁵

Eickemeyer's sympathies with the genteel tradition extended far beyond his snow pictures or his friendship with Joel Chandler Harris, Hamilton Wright Mabie, and architects Charles McKim and Stanford White. He could leave his comfortable Ranch Room to travel to the field where his conventional expectations were tempered by his genuine enthusiasm for empirical observation. His style in landscape photography mediates between the still, feminine, and genteel and the industrial,

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66
Winter (cover), 1903, book with introduction by Sadakichi Hartmann, 14³/₈" x 10¹/₄"; NMAH 4135.B27 [cat. 96].

cinematic, masculine, and modern. Soft and precise, universal and specific, a descriptive reverie, a dreamy narrative, neither submissive nor over-determined, Eickemeyer's is a genuinely androgynous view of nature.

This was the approach Henry James was forced to take when he admitted that the "notorious" truth about his feminine landscape was "that nothing useful, nothing profitable, nothing directly economic could be done at all!" The landscape made no passive promise; it offered to cooperate. "Live with me, somehow, and let us make out together what we may do for each other."³⁶

67



67

"Path Through the Sheep
Pasture," 1898, carbon, 9½"
x 7½"; HRM 75.29.42.



**An Artist and His Model:
Rudolf Eickemeyer, Jr. Photographs
the New American Woman**

*He knew even women; even the American woman;
even the New York woman, which is saying
much. — Henry Adams¹*

68

Untitled (*Evelyn Nesbit as
Gainsborough Girl*), 1902,
platinum, 9¼" x 7⅞";
NMAH 4135.B5.35 [cat. 32].

Eickemeyer's best known work rendered a classic relationship in distinctly modern form. He and the beautiful women who patronized his portrait studio indulged all the old strategies of sex, sympathy, and manipulation familiar to generations of artists and their models. Reviewers compared his work to the portraits of Gainsborough and Reynolds. [il. 68] Art critic Roland Rood even compared Eickemeyer to Titian for his "great sense of beauty and of the meaning of the surfaces of things. His portraits of women are unexcelled . . . in purity of flesh tones, sculpturesque chiseling and dignity of pose . . ."²

Because Eickemeyer's medium was photography, these classic encounters assumed a new, commercial dimension. His portraits were not only flattering, they were suitable for reproduction. His work thus could not only preserve the glowing face of a young matron or debutante, it could — and often did — display that face before thousands of admiring readers of the picture press. Eickemeyer brought the private encounter between artist and model before the public at an especially volatile moment when many middle class Americans found modern women dangerously free. Female independence, sensuality, and flagrant disregard for convention fueled unending controversy. But Eickemeyer approached the New Woman's shining energy without fear. The more powerful his subjects were, the more he seemed to enjoy them.

Eickemeyer's sitters included Mrs. William Howard Taft, Mrs. Charles Dana Gibson, Mrs. John Jacob Astor, and Brooke Astor.[il. 69, 70] His clientele, however, was not limited to adult female subjects. He photographed Augustus St. Gaudens and Woodrow Wilson and was praised for his talent with children.[il. 71] An admirer found one portrait of a mother and child "a well-nigh perfect solution to the riddle of the universe." [il. 72] Sadakichi Hartmann found Eickemeyer's portraits to be "the very best that are made."³

Eickemeyer's success in portraiture can be traced to his frank recognition that portraits, like *Tableaux Vivants*, were images designed to please.[il. 73] He knew that the camera could be "cruel to a degree" and worked hard to compensate for its deficiencies. For each portrait sitting he studied his subjects carefully to find, in his words, "just when and how they are at their very best. There is always some one moment when each one looks nearly beautiful if not quite so!" [il. 74] He manipulated lights to work "incredible transformations" revealing the beauty of one woman to be in her "fine head," and the beauty of another to be "partly her face, partly her gown, her manner, or her carriage and gestures." Once the negative was made the process of "idealizing"

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69

"Mrs. John Jacob Astor,"
1903, platinum, $13\frac{3}{16}$ " x
 $9\frac{1}{8}$ "; NMAH 4135.A10 [cat.
41].

70

"Mrs. Vincent Astor"
(Brooke Astor), 1915, plati-
num, 12" x $9\frac{9}{16}$ "; NMAH
4135.B6.7.

71

"Augustus Saint-Gaudens,"
ca. 1903, platinum, $8\frac{1}{2}$ " x
 $6\frac{1}{4}$ "; HRM 76.0.28 [cat. 35].

72

Untitled (mother and child),
ca. 1905, platinum, $7\frac{1}{2}$ " x
6"; NMAH 4135.B6.76 [cat.
39].

An admirer claimed that
one Eickemeyer portrait of
a mother and child gave "a
well-nigh perfect solution to
the riddle of the universe."

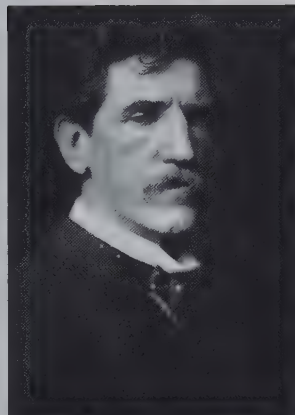
73

Self-portrait, ca. 1902, plati-
num, $6\frac{1}{2}$ " x $3\frac{1}{2}$ "; HRM,
Gift of the Estate of H. Ar-
mour Smith, 61.13.211 [cat.
8].

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72



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74
Charles Dana Gibson,
"Grandma Takes Baby to
the Photographers," 1904,
ink and pencil, from *Life*,
vol. 43 (March 31, 1904):
308-9, 22 $\frac{5}{8}$ " x 29"; *Cabinet
of American Illustrations*,
Courtesy of the Library of
Congress [cat. 117].
Eickemeyer was the model
for Gibson's satire on the
difficult work of the por-
trait photographer.

(i.e. retouching) began, a process he saw "absolutely necessary to overcome the inhuman action of the lens." Though retouched prints were common, Eickemeyer's uncommon skills convinced his sitters that, in their case, none had been necessary.⁴

Eickemeyer was also sensitive to the modern demands on women's looks. He found electric light "the most unflattering light in the world" and called central chandeliers his "pet abomination" (despite the association of his studio with the Waldorf Astoria, famous for its brilliantly lit ballroom). When interviewed on the subject of "Beauty's Finest Hour," Eickemeyer readily agreed that women reached "the perfection of physical loveliness" sometime between 18 and 20. He advised, however, that "every woman's looks could be improved by candlelight."⁵

Eickemeyer's peculiar combination of tact and technique won him an important commission in 1903. He joined several other society photographers to produce *The American Book of Beauty*, published by R. H. Russell, the picture book specialist.[il. 75] Eighty of the wealthiest young women in America were the book's subjects. The lavish presentation — large heavy gilt-edged pages, vellum paper, a limited numbered edition and a price of \$500 — was designed to "start the fingers a-tingling with pleasure."⁶ One reviewer admitted that these photographs could not capture the "soul" of the sitters, but found that he was satisfied with the "true and pleasing likenesses of their outward, if not their intellectual or spiritual selves." The book was designed to serve the grandest audience of all — posterity — and to provide "the best historical work on the representative women of America in the earlier years of the twentieth century."⁷

Even within this stifling, pretentious format Eickemeyer's work stands out. His subjects always appear natural and spontaneous. What could a young woman gain from being embalmed for history as a bona fide American beauty? The answer becomes less elusive when we recognize that these women were the carefully cultivated flowers of a great social system, their beauty the reflection of its success.

Thorstein Veblen, from his seat in the Economics Department at the University of Chicago, gave the most far-reaching and sophisticated critique of this phenomenon. When his *Theory of the Leisure Class* appeared in 1899, he introduced the concept of "conspicuous consumption." By her leisure, acquisitions, and uselessness, the American Girl demonstrated her husband's and father's ability to sustain activity which lacked any constructive function, and thereby displayed their claim to wealth.⁸

75
"Mrs. Ellis Hoffman" (from
The American Book of
Beauty), 1903, platinum, 8"
x 10", HRM, Gift of Mrs.
Erik Kaeyer, 75.29.30 [cat.
44].

75



76



77



76
 "The Marchioness of Dufferin and Ava" (Flora H. Davis), 1911, bromide, 12 $\frac{3}{4}$ " x 9 $\frac{1}{8}$ "; NMAH 4135.A3 [cat. 47].

77
 "The Countess of Essex" (Adele Grant), 1911, bromide, 14" x 10"; NMAH 4135.A52 [cat. 45].
 In 1911, for the coronation of King George V, William Randolph Hearst sent Eickemeyer to London to photograph American brides of the British peerage. The Countess of Essex posed in a dress worn in the court of Elizabeth I.

American heiresses looked to Europe for the one sign of wealth their fathers could not acquire outright, the ancient titles which distinguished the aristocracy of the old world. Their ambition inspired a rich stream of social commentary. Mrs. Burton Harrison called them "Anglomaniacs." Edith Wharton astutely named them "Buccaneers." Their spectacular marriages made good newspaper copy: 1895 alone saw magnificent Page-Whitney, Castellane-Gould, and Marlborough-Vanderbilt weddings.⁹ In June of 1911, for the coronation of George V, William Randolph Hearst sent Rudolf Eickemeyer, Jr. to Britain where he made portraits of American brides in the British peerage.[il. 76] The Countess of Essex posed for him in a gown worn at the court of Elizabeth I. [il. 77] These portraits show Eickemeyer at his most professional: he refrains from commenting on the character of his sitters, though many believed these girls had been sold in a frank exchange of title for dowry. Eickemeyer celebrates the ephemeral beauty he finds in all his women while clearly taking pleasure in their royal accoutrements. Fabric, jewels, and luxurious surroundings shine for his camera, setting off both his subjects — the women and their titles.

The years of Eickemeyer's portrait career coincide with a period of intense speculation about the character of his subject. The American woman attracted novelists, dramatists, journalists, and critics of every sort. She was the model for Edith Wharton's heroines Lily Bart, Undine Spragg, and Ellen Olenska, and for Henry James' *Portrait of a Lady*.¹⁰

When French writer Paul Bourget set foot in New York in 1895, ready to report on New York society for a Parisian newspaper, "the first evidence of beauty" that caught his eye was the eighteen-foot statue of Diana by Augustus Saint-Gaudens as she stood above the billboards in Madison Square.[il. 78] This gigantic nude sculpture scandalized New Yorkers; even the architects, McKim, Mead and White, agreed the proportion was all wrong. Still, scandal did not scare this sophisticated Frenchman. The image stayed with him. As he followed his friend Edith Wharton to the heart of Newport and New York, Bourget was charmed by a new American phenomenon, one that gave him faith in democratic culture:

If the principle of unrestrained freedom of action has produced grave faults, it has also produced new shades of moral beauty and charm. This creature, a mixture of feminine delicacy and virile will, attracts, surprises, entices and comforts us. We respect her, and she moves us. We are grateful to her for existing, as for one of the novel things in the world, and we could dream, so perfect is she

— of having her as part of our lives, as confidante, counsellor, friend — I was about to say, and I am sure that it is the best eulogy — as comrade.¹¹

Bourget's enthusiasm for his modern Diana was far from common. Most observers, domestic or foreign, accused her of causing much of what was wrong with modern society. She was blamed for shrinking families, rising divorce rates, increased materialism, burgeoning wealth, and social disorganization. This powerful female phenomenon, despite her apparent boyish independence and her tenacious longevity, was known for over three decades as "The New Woman."¹²

Eickemeyer stood squarely between Bourget's farsighted admiration and the disdain of popular writers. Ironically his photographs illustrated the same magazines in which many critical accounts appeared, the popular press of the new middle classes including *The Century Magazine*, *Cosmopolitan Magazine*, *Country Life in America*, *House Beautiful*, *Harper's Monthly*, and *Ladies Home Journal*.

Whether photographing beautiful young models or social celebrities of the New York elite, Eickemeyer portrayed modern women who betrayed no threat of dangerous revolt. In studio and flower garden he captured individuals who stood aloof from the social fabric yet seemed aware of the crucial role society played in their lives. These women were living proof that modern society could embrace both beauty and innovation, machine-made portraits and human personality. In bringing the New Woman into the pages of the commercial press, Eickemeyer also reassured those critics who feared that she had strayed, once and for all, out of the control of convention. His portraits showed that conventions had enlarged their boundaries and that the New Woman, suitably translated into print and bound between the pages of advertising, fiction, advice, and editorial, would continue to support the society that had created her.

Eickemeyer's modern girl fit the modern medium as well as she had fit old-fashioned tastes. Like her Victorian admirers, Eickemeyer celebrated her smooth skin, luxurious hair, and fresh-faced smile. Strident personalities, uncertain morals, and anti-social attitudes did not show up in these pictures. While the world depicted by Eickemeyer was confined to the privileged upper middle class, the phenomenon of the New Woman escaped the bounds of class. By 1890, one in five members of the workforce was a woman between eighteen and forty-four years old, and by 1910, that ratio had increased to almost one in three. (Though reports on the new employment opportunities for women emphasized their place in the professions — as

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78

Augustus Saint-Gaudens, "Diana" (at the time located on tower of Madison Square Garden, New York, New York; Stanford White, architect [demolished]), 1891, bronze; photo Courtesy of the Library of Congress.

doctors, lawyers, editors, even artists — the actual numbers of women who achieved such high status remained small; most women worked in new jobs as stenographers, typists, bookkeepers, and clerks.)¹³

Insightful critics knew that home life too had changed for the American woman. Ann Whitney, who wrote for the *Ladies Home Journal*, described the problem frankly: "Women must have something to do. Our grandmothers and great-grandmothers used to spin, and weave, and distill, and knit and stitch. We do not." Whitney compared the new surplus of time on women's hands to the manmade surplus of capital: "Women's energies have been set adrift, their capital of capacity has been returned upon their hands, and they have found no satisfying investment . . ." ¹⁴

Into this anxious economy sprang the unbridled energy of Florence Evelyn Nesbit whose husband, Harry Thaw, murdered Nesbit's lover, Stanford White, at the Madison Square Roof Garden in 1906.[il. 79] Nesbit began her career as an artist's model, first in Philadelphia, then in New York, where she posed for Charles Dana Gibson's popular sketch, "The Eternal Question." [il. 80] It did not take her long to find posing for photographers "far more lucrative." The new halftone process made Sunday fashion pages popular; the latest styles were worn by "living models." Nesbit could get five and sometimes ten dollars for one day's work — far more than many men earned in a week. Photographers discovered that when the photogenic Miss Nesbit posed for them, their pictures sold. Thus, as Nesbit later recalled, her pictures soon appeared "for use everywhere." The teenager's celebrity, based on nothing more than her appeal for the camera, quickly turned into a stage career. In 1902, she nabbed a part in the hottest show on Broadway, *Flora Dora*, made famous by its sextette of brunette beauties.¹⁵

Miss Nesbit soon acquired an agent who exacted a heavy price for her blossoming career. He signed her to a contract which forbade her to "become engaged, appear in a public restaurant within a mile of the theater, sell pictures of herself, appear in boxes at any theater, ride in street cars, publish interviews, appear at private balls or suppers, appear in public without a veil, use any stimulants but coffee or tea, wear any gowns, gloves, costumes or shoes that had not been approved, or become facially tanned."¹⁶ No amount of contractual legislation, however, could make her into a demure, socially responsible lady.

In her autobiography Nesbit insists upon her innocence among the jaded chorus girls, but she does not hesitate to confess how quickly the

79

Untitled (*Evelyn Nesbit in classical garb*), 1902, platinum, 9³/₁₆" x 7¹/₈"; NMAH 4135.B5.33 [cat. 29].





80
Charles Dana Gibson, "The
Eternal Question," ca. 1905,
pen and ink; original loca-
tion unknown.

glamorous architect Stanford White captured her heart.[il. 81] She and White met when another show girl brought Evelyn to one of the wild parties for which White and his friends were notorious. The best known of these events had taken place some years before at the studio of James L. Breese. Breese and White engineered a stunning spectacle in which a gigantic pie was cut to release a flock of black birds and a beautiful model wearing "only gossamer black chiffon." Though Breese and White escaped censure, the girl's career was ruined when rumor accused her of having been more than a special effect.¹⁷

Despite White's tarnished reputation Evelyn's mother soon came to trust the solicitous architect. When Evelyn's brother, always frail, needed nursing at school, White assured Mrs. Nesbit that he would look after Evelyn in her absence. Soon after her mother's departure he arranged for Evelyn to be photographed by James Breese's former partner, Rudolf Eickemeyer, Jr. Evelyn joined White at his office to inspect Eickemeyer's work. In her own dramatic style Evelyn recalled the reaction these pictures inspired:

"After we had enthused over the pictures together, Stanford sent for Mr. McKim, his partner, introduced me, and showed him the photographs. 'This little girl's mother has gone to Pittsburgh and left her in my care,' he explained. 'Oh my god!' said Mr. McKim."¹⁸

As a regular visitor to White's studio in the tower above Madison Square Garden, Evelyn participated in White's exotic fantasies. He carried her on his shoulders while she was nude and sipping champagne and watched her ride a red velvet swing up to the ceiling. Evelyn insisted these performances gave White an "esthetic rather than a sensual delight."¹⁹[il. 82]

Eickemeyer played an important part in transforming this photogenic, adventurous girl into an American myth, once again at White's request. One afternoon White sent a carriage to bring Evelyn to the house of his client, Henry Poor. The interior of Poor's brownstone, "as in every one of Stanford's places," was permanently darkened by heavy velvet curtains. Its second floor parlor was paneled with a floor to ceiling stone fireplace that had been removed from a Norman castle. The room also housed a unique painting set into the wall which Evelyn described:

It was a life-sized woman standing on a Persian rug. The design of this rug had been painstakingly executed by the artist, and Stanford had conceived the ingenious idea of having it copied in reality, the actual rug beginning where the paint-
72

ing left off. The illusion was startling. The artist . . . had succeeded in making this nude so lifelike that her skin seemed to glow like living flesh. She had evidently retired from a ball for a frilly costume lay where she had just stepped out of it. In one hand she held a black mask, over her features played a tantalizing smile . . . it was a great treat to view this painting. And not many did, lest it be talked about around town.²⁰

For this session Evelyn wore one of White's silk kimonos. Eickemeyer posed her on a bear rug before the stone fireplace:

A genuine artist, he spared neither himself nor me in his attempts to get the right effect in his photographs. He had been working for an hour on one plate and I had been patiently obeying his orders, when I suddenly felt very tired. On an impulse — perhaps because the bear rug looked so inviting — I threw myself down on it, curled up and pleaded, "I'm tired."

*"Hold that!" cried Eickemeyer. "Don't move!" and arranging the lights to his satisfaction, he snapped the picture. This photograph became his best-known work.*²¹

Eickemeyer's photographs guaranteed Nesbit's fame. "This lovely girl looks her best lying upon a white bear skin, dressed in a kimono," announced a newspaper interview (after her stifling contract had been broken). "This makes the typical Beauty and the Beast — her picture with her head pillowed on a Royal Bengal Tiger has sold everywhere."²²[il. 83]

Nesbit's undeniable affinity for the camera, her celebrity, and broad (if tragic) success suggest several ways in which this new medium answered the critics who feared for the fate of the modern American woman. Photography brought the once unpredictable beauty under control in a way painting could not. Bourget's description of John Singer Sargent's portrait of Isabella Gardner offers a sublime example:

. . . this woman is an idol, for whose service man labors, decked with the jewels of a queen, behind each one of those whims lie days and days spent in the ardent battle of Wall Street. Frenzy of speculations in land, cities undertaken and built by sheer force of millions, trains launched at full speed over bridges built on a Babel-like sweep of arch, the creaking of cable cars, sliding along their wires with a crackle and a spark, the dizzy ascent of elevators, in buildings twenty stories high . . . all the formidable traffic of this country of effort

81



82



81
James L. Breese, "Portrait of Stanford White," ca. 1895, lantern slide; G. M. Miller Collection.

82
Untitled (Evelyn Nesbit as gypsy), 1902, platinum, 9¼" x 7⅞"; NMAH 4135.B5.03 [cat. 33].



*and struggle, all its labor, these are what have made possible this woman, this living orchid, unexpected masterpiece of civilization.*²³[il. 84]

Photography, however, enabled society to approach the New Woman in another way. It turned alluring, sensual maidens into the essentially powerless creatures society hoped they would remain. Unlike the perpetually glowing effigy in Henry Poor's study, or the electric Mrs. Gardner with the wealth of a nation strung in pearls around her waist, Evelyn Nesbit insisted on giving interviews, dining in public, tanning her skin. As the durability of her image made surprisingly clear, it was that "Tired Butterfly" and not flighty Evelyn who aroused the most alarm. Once the audience could turn fascinated to the New Woman's image, these unpredictable sisters, wives, and daughters lost their threatening aura.

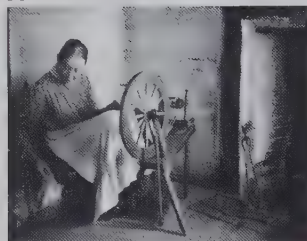
Eickemeyer and Nesbit collaborated on a mutually profitable assault on the marketplace and so won posterity's favor. Though Nesbit's celebrity eventually faded, Eickemeyer continued to prosper among the lean, short-haired women who appreciated what candlelight could do for their looks. While the New Woman threatened to unravel the social order, Eickemeyer could afford to celebrate her. He knew how to use his camera to hide and distort; he used his talent to transform our perception of history. Whether his subject was slavery, rural life, or the glamour and sophistication of New York's elite, he insisted that reality be in part his own creation. Eickemeyer's vision of reality continues today to charge his portraits with a deep sensuality.[il. 85]

84
John Singer Sargent,
"Isabella Stewart Gardner," 1888, oil on canvas, 74¾" x 32"; Isabella Stewart Gardner Museum, Boston.
Parisian author Paul Bourget saw the power of the American woman in this portrait "... all the formidable traffic of this country of effort and struggle, all its labor ... have made possible this woman, this living orchid, unexpected masterpiece of civilization."



85
"Miss Archer" (also "Miss A"), 1903, platinum, 9¼" x 7¾", NMAH 4135.B3.7 [cat. 34].

86



86

"When spinning was an everyday task . . .," *n.d.*, platinum, 8" x 9¾"; HRM, Gift of Mrs. Erik Kaeyer, 75.9.14 [cat. 66].

87

Untitled (Nova Scotia), 1909, platinum, 9¼" x 7⅞"; NMAH 4135.B21.11 [cat. 50].

Eickemeyer used his snapshot camera as a sketch-book, working up subjects suitable for artistic treatment in large, formal, platinum prints.

Eickemeyer's delicate balance of the modern and the genteel could not last. After his wife, Belle, died in 1916, he spent less time in his commercial studio. Two years later, he married Florence Brevoort, maiden daughter of local landscape painter James Renwick Brevoort, and travelled with her throughout the United States, Europe, the British Isles, and Western Canada. On these travels he took a small snapshot camera, filling many albums with carefully mounted pictures. In every location Eickemeyer sought idealized scenery: wild uncultivated forests, mountains, waterfalls, and occasionally, a slice of agrarian civilization. "In all my wanderings in quest of the beautiful, I was intent on one object, that of seeing nature better and understanding her more fully," he wrote for his slide lecture, "Seasons."¹ These albums reflect Eickemeyer's personal definition of beauty, not the distinctive landscape of British Columbia, Nova Scotia, Scotland, or Vermont.

By 1913, Eickemeyer could only lament the speed of social and technological progress: "In this eager rush for the new there is an almost total lack of veneration for the old, and relics are lost and destroyed and customs disappear without leaving a reliable record behind." Still, in Canada, in French communities along the Saint Lawrence, and in Nova Scotia, he discovered remnants of "life as it is lived where there is a real attachment to the soil, here the one horse shay, the pride of colonial days, is making its last stand. In the fields women may be seen cutting grain with sickles, than which there is no implement more primitive. The people of the hamlets live and work as their great-grandparents did. Picture a place where spinning is still an everyday task!"² [il. 86]

Eickemeyer's reverence for the past colored his attitudes toward the present. He and his audience struggled to establish the image of an ideal society, just and good, immune from the troubles of modern life.

Over time Eickemeyer slipped into sentimental reverence for idyllic, "inward landscapes." The world he created with his camera replaced the world outside. He relied more and more on old negatives, using new processes to change the color and tone of his work.[il. 87] In the early years of World War I he took up "a new way of seeing sunshine." With special lenses and printing processes he adopted the old, soft, pictorialist aesthetic he once had shunned.[il. 88] His last pictures approach abstract compositions of light, echoing the innovations of his former colleague, Alfred Stieglitz, whose "Equivalents" also broke from conventional subjects to explore problems of pure light and form during these years.[il. 89]





88

Untitled snapshot (*lily pads, from Nova Scotia*), 1909, silver, 3 1/8" x 4 7/8"; NMAH 4135.B10.51. [cat 54].

89

"A Japanese Fantasy," 1911, bromoil, 17 1/2" x 10 1/2"; NMAH 3920.A58.

Soft focus and abstract subjects distinguished Eickemeyer's "new way of seeing sunshine."

The late careers of Eickemeyer and Stieglitz show other parallels. Both artists staged large, well received retrospective exhibitions in the early 1920s, both donated their private collections to national museums, both spent their last years photographing landscape. With much ceremony (and a generous endowment) Eickemeyer presented his work to the Smithsonian Institution to serve as a record of both technical and aesthetic developments in photography. Stieglitz's gift of early pictorialist work to The Metropolitan Museum in New York was barely rescued from the trash, yet it is Stieglitz whom history remembers.⁴ One clue to their respective reputations lies in their late landscape work. While Eickemeyer traveled the world in search of one vision, Stieglitz, at home on Lake George, found subjects of nearly endless variety.[il. 90, 91, 92]

The tendency to substitute pleasant and familiar scenes for strange new ones and to retreat, escape, avoid, and deny change eventually led Eickemeyer and his fellow nature lovers into stale, standardized forms. We see this in the dull, blurry, tinted springtime trees produced en masse in the workshops of Wallace Nutting and his imitators, and in the stale shape of the Kodak amateur competitions which, by 1930, were judged by Eickemeyer, Admiral Byrd, General Pershing, Thomas Edison, and Lord and Lady Baden-Powell (the first sponsors of the Boy Scouts). A combined reverence for nature, science, exploration, and conventional values characterized the middle class culture of Eickemeyer and his peers.⁵ Eickemeyer's photographs helped create the pretty world people energetically consumed through magazines, fiction, nature books, architecture, the city beautiful movement, the craze for sports, and suburban life. Today that arcadian fantasy proves more convincing — and in the end more real — than the "real" historical conditions we now seek to uncover. But when we look beyond the predictable, genteel Gay Nineties of the Broadway stage, the high living Mauve Decades of Bohemian artists, or Victorian fashions in decoration and dress, Eickemeyer and his audience reveal the Gilded Age to be genuine, sensitive, and surprisingly tolerant in the face of a poignant dilemma.

Rudolf Eickemeyer, Jr., by the second decade of the 20th century, found himself tied to a culture that was vanishing before his eyes. The independent industrial town of Yonkers had been transformed into a dependent suburb. The protected young women he loved now openly pursued independence and sensuality. Cities were filled with strangers. Peace, tranquility, and tradition seemed to belong to a time that had passed. How could he hold on to cherished memories? One writer asked, "is there a photography so delicate that it



91



92



90

Untitled (waterfall, Vermont II, p. 19), 1922, silver, 5 $\frac{7}{8}$ " x 4 $\frac{1}{8}$ "; HRM, Gift of Mr. Francis J. Duffy, 70.114.3 [cat. 75].

91

Untitled (waterfall, Norway II, p. 12), 1925, silver, 6 $\frac{1}{4}$ " x 3 $\frac{3}{4}$ "; HRM, Gift of Mrs. Erik Kaeyer, 75.29.2 [cat. 76].

92

Untitled (waterfall, California III, p. 62), February, 1929, silver, 5 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "; HRM, Gift of Mrs. Paul P. DeRienzo, 72.10.2 [cat. 77].

will catch the dim thought shapes which attend upon our lives?"⁶ As if in answer, Eickemeyer's books and photographs enabled his generation to see themselves, their present, their ideals, and their past interpreted more beautifully than they could have imagined, immune from time and change.

Paraphrasing Baudelaire's famous essay, "The Painter of Modern Life," Hartmann called Eickemeyer's work "*modern* in the sense that all good work of every period must reflect all that concerns the manner, the dress, the particular mode of living and thinking" of its time.⁷ But Eickemeyer's artistic reputation could not survive him when taste for genre scenes, sentimental landscapes, and portraits of picturesque farmers faded along with the genteel tradition and the patrons he had courted. His ability to stand in both centuries, to adapt old conventions to new demands, and to make pleasing pictures was viewed as a sign of old-fashioned values rather than creative innovation. His ability to tackle modern issues of invention, abstraction, and graphic composition was bound to the sentimental subjects of the pre-modern era, his era. His work was discarded as stagnant. The modernist vision, for which his work had paved the way, took hold.

In many ways Eickemeyer deliberately created the conditions for his own "disappearance." He knew that the world would pay him to transform reality into pictures. Today his legacy surrounds us, nearly concealing the impact of his contribution. His monuments are the coffee-table book, the magazine picture story, and the family snapshot album. Eickemeyer succeeded through his celebration of photography's democratic opportunities, his eye for its profits, and his use of its images to enrich everyday life for all. In doing so, Rudolf Eickemeyer, Jr. changed the way we perceive the world.

Footnotes

Note: The following abbreviations are used in the footnotes:

REP/HRM - Rudolf Eickemeyer Papers/Hudson River Museum

DPH/NMAH - Division of Photographic History/National Museum of American History, Smithsonian Institution

Rudolf Eickemeyer, Jr. and Yonkers in the Gilded Age

1 See T. J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of Modern Culture 1880-1920* (New York: Pantheon Books, 1981); Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (New York: Hill & Wang, 1982); Robert Wiebe, *The Search for Order 1877-1920* (New York: Hill & Wang, 1967). On Yonkers, see Frank L. Walton, *Pillars of Yonkers: The Story of a Community from Tomahawks to Television* (New York: Stratford House, 1952).

2 Montgomery Schuyler, "Some Suburbs of New York — II, Westchester and Long Island," *Lippincott's Magazine* 34 (n.s. 8) no.200 (August 1884): 126; Frank Presbrey, "The Beauties of Briarcliff Manor," *Photo Era* VI no.5 (May 1901):369.

3 Sam Bass Warner, Jr., *Streetcar Suburbs: The Process of Growth in Boston 1870-1900*, 2nd ed. (Cambridge: Harvard University Press, 1978), p.14.

4 John Kendrick Bangs, *The Booming of Acre Hill: And Other Reminiscences of Urban and Suburban Life*, illustrations by Charles Dana Gibson (New York and London: Harper & Bros., 1902), p.1.

5 Information on Rudolf Eickemeyer, Jr. from Eickemeyer Scrapbook, The Hudson River Museum; Wilfred A. French, "Rudolf Eickemeyer—Photographer," *Photo Era* 51 no.3 (September 1923):136-38; "Rudolf Eickemeyer Dead at Age of 69," *New York Times* 81 (Tuesday, April 26, 1932):21; Mary Jean Madigan, "Photographs of Rudolf Eickemeyer, Jr.," exhibition catalogue, The Hudson River Museum, 1972. On life in Yonkers also see Francis Hyde Bangs, *John Kendrick Bangs: Humorist of the Nineties, The Story of An American Editor - Author - Lecturer and His Associations* (New York: Alfred A. Knopf, 1941); and John Winthrop Hammond, *Charles Proteus Steinmetz, A Biography* (New York: The Century Co., 1924).

6 Dr. Louis Robinson, "The Psychology of Golf," *The North American Review* CLXV no.493 (December 1897):651.

7 Caspar Whitney, "The Golfer's Conquest of America," *Harper's Monthly Magazine* XCV. no.569 (October 1897):708. On Victorian identification of special spaces, see Burton Bledstein, *The Culture of Professionalism: The Middle Class and the Development of Higher Education in America* (New York: W. W. Norton & Co., 1976), p.56ff; on sports in the Gilded Age see also John Higham, "The Reorien-

tation of American Culture in the 1890s," in *The Origins of Modern Consciousness*, ed. John Weiss (Detroit: Wayne State University Press, 1965), pp.25-48.

8 I am most indebted to Roger Hull both for his fine scholarship and for generously sharing his latest manuscript prior to publication. See Roger Hull, "Rudolf Eickemeyer, Jr. and the Politics of Photography," *New Mexico Studies in the History of Art* 2 (1977): 20-25; and *idem.*, "The Traditional Vision of Rudolf Eickemeyer, Jr.," *History of Photography* 10 (January-March 1986):31-62.

Amateurs and Art

1 On America and the machine aesthetic see John A. Kouwenhoven, *The Arts in Modern American Civilization* (New York: Doubleday, 1948); Siegfried Gideon, *Mechanization Takes Command* (New York: Oxford University Press, 1948); Peter Marzio, *The Art Crusade: An Analysis of American Drawing Manuals 1820-1860*, Smithsonian Studies in History and Technology, no.34 (Washington, D.C.: Smithsonian Institution Press, 1976). On photography and American vernacular style the best discussion by far is in Richard Rudisill, *Mirror Image: The Influence of the Daguerreotype on American Society* (Albuquerque: University of New Mexico Press, 1971).

2 A good preliminary discussion of this transition can be found in Jonathan Green, "Introduction" to *Camera Work: A Critical Anthology* (Millerton, N.Y.: Aperture, Inc., 1973), pp.9-12; and in Peter C. Bunnell, "Introduction" to *A Photographic Vision, Pictorial Photography, 1889-1923* (Salt Lake City: Peregrine Smith, Inc., 1980), pp.1-7. A more detailed version can be found in J. T. Keiley, "The Philadelphia Salon," *Camera Notes* 2 no.3 (January 1899):113-132, reprinted in Bunnell, *Ibid.*, pp.93-103.

3 Rudolf Eickemeyer, Jr., "My First Photograph," *Photo Era* 47 (August 1921):76-78; "Rudolf Eickemeyer, Jr. and His Work," *Photographic Times* 26 no.2 (February 1895):71.

4 Stillman is quoted by Andrew Pringle, "The Art Side of Photography — a Reply to Mr. Stillman," *Photographic Times* 19 (April 19, 1889):193-96.

5 *Ibid.*

6 "The Model's Pastime," *Photographic Times* 21 (Dec. 11, 1891):613.

7 See Robert Taft, *Photography and the American Scene: A Social History 1839-1889* (New York: The Macmillan Co., 1938), p.204ff. See also Mary Panzer, *Philadelphia Naturalistic Photography 1865-1906* (New Haven: Yale Art Gallery, 1982).

8 "Notes and News," *Photographic Times* 20, (December 5, 1890): 605-606.

9 Boston Camera Club Scrapbooks, Vol. I, Manuscripts Collection, Boston Atheneum.

10 "Exhibition of the Photographic Society of Philadelphia," *Philadelphia Photographer* 23 (Feb. 6, 1886):82.

11 Joint Exhibitions were held each April from 1887 to 1894, with the exception of 1890. They were held in Philadelphia in 1889 and 1893, in Boston in 1887 and 1892, and in New York in 1888, 1891, and 1894. They were extensively reviewed by the *The Photographic Times*, [Wilson's] *Philadelphia Photographer*, and *American Amateur Photographer* as well as in art magazines and in city newspapers. See Robert S. Redfield, "The Joint Photographic Exhibition," *American Amateur Photographer* 1 no.4 (October 1889):140-142.

12 "Amateur Photography," *Photographic Times* 15 (Oct. 23, 1885):602-3; "The Obtrusive Amateur," *Photographic Times* 15 (Sept. 4, 1885):508; F. C. Beach, "Modern Amateur Photography," *Harper's Monthly Magazine* 78 (January 1889):288-297; Clarence B. Moore, "Amateurs and the Art of Daguerre," *Outing* 17 (February 1890):371-76.

A more sympathetic view of amateurs can be found in "H. W. Vogel Addresses the P.A.A.," *Philadelphia Photographer* 20 (September 1883):283. Also see the important article, Alfred Stieglitz, "The Hand Camera - Its Present Importance," *American Annual of Photography and Photographic Times Almanac* (1897):19-27.

13 Catherine Weed Barnes, "Artistic Photography," *American Amateur Photographer* 3 (November 1891):438.

14 Robinson has been little studied in the 20th century. See Roy Flukinger, *The Formative Decades: Photography in Great Britain 1839-1920* (Austin: University of Texas Press, 1985); and Margaret Harker, *The Linked Ring: The Secession Movement in Photography in Britain, 1892-1910*, A Royal Photographic Society Publication (London: Heineman, 1979). Also see excellent reproductions of his work in *The Golden Age of British Photography 1839-1900*, ed. Mark Haworth-Booth (New York: Aperture, 1984).

15 I am indebted to Gary Metz, Head of Photography, Rhode Island School of Design, for his insights on Robinson. Robinson's own work is indispensable to an understanding of 19th-century art photography. His *Letters on Landscape* (1888) first appeared in

the American journal *Photographic Times*.

16 P. H. Emerson, *Naturalistic Photography for Students of the Art* (London: Sampson & Low, 1889), p. 244. Also see J. Wells Champney, "Naturalistic Photography," *The Cosmopolitan* 7 (August 1889):419-420.

17 Alfred Stieglitz, "The Joint Exhibition at Philadelphia," *American Amateur Photographer* 5 (May 1893): 201-9, 216; *Ibid.* 5 (June 1893):249-254.

18 "Tableaux Tonight. Beautiful Pictures Arranged by Mr. Eickemeyer at Music Hall," Scrapbook, Eickemeyer Papers Vol. 37, p.113, Division of Photographic History, Smithsonian Institution (hereafter EP 37 DPH-SI). For a description of tableaux vivants see Edith Wharton, *House of Mirth* (New York: D. Appleton & Co., 1903) in which heroine Lily Bart performs under the direction of a popular society painter.

19 Rudolf Eickemeyer, Jr. to Rudolf Eickemeyer, Sr., April 28, 1893, Rudolf Eickemeyer Papers, The Hudson River Museum.

20 "Notes on the Recent Hamburg Exhibition," *Photographic Times* 24 (March 9, 1894):149.

21 "The New York Exhibition — First Notice," *Photographic Times* 24 (April 27, 1894):257.

22 Quoted in "Rudolf Eickemeyer and His Work," *op. cit.* Further remarks by Robinson about this image appear in W. I. L. Adams, *Sunlight and Shadow* (New York: Scovill, 1897), pp.48ff.

23 "Editorial Comment," *American Amateur Photographer* 6 (July 1894):329.

24 Janet E. Buerger, *The Last Decade* (Rochester, NY: International Museum of Photography at George Eastman House, 1984), p. 10.

25 Kathryn Staley, "Photography as a Fine Art," *Munsey's Magazine* 16 (February 1896):582-590. Also see Sadakichi Hartmann, "A Few Reflections on Amateur and Artistic Photography," *Camera Notes* 2 (October 1898):41-44.

26 Staley, *Ibid.*, p.589; H. Rogers to Frances Benjamin Johnston, October 16, 1896, Frances Benjamin Johnston Papers, Manuscripts Division, Library of Congress.

27 Rudolf Eickemeyer to Alfred Stieglitz, October 27, 1895. Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University.

28 On the history of the Philadelphia Salons see the exhaustive account by J. T. Keiley, "The Philadelphia Salon," *Camera Notes* 2 (January 1899):113-132

and *idem.*, "The History of Philadelphia, The Decline and Fall of the Philadelphia Salon," *Camera Notes* 5 (April 1902):278-305.

29 Theodore Dreiser, "The Camera Club of New York," *Ainslee's Magazine* 4 (October 1899):324-335; reprinted in Peter C. Bunnell, ed.: *A Photographic Vision: Pictorial Photography 1889-1923* (Salt Lake City: Peregrine Smith, Inc., 1980), pp.119-124.

30 EP 37 DPH-SI, p.172.

31 Rudolf Eickemeyer, Jr. to Alfred Stieglitz, June 28, 1897. Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University.

32 Rudolf Eickemeyer, Jr., "How a Picture was Made," *Camera Notes* 1 (January 1898):63-66.

33 Rudolf Eickemeyer, Jr. to Alfred Stieglitz, February 6, 1899. Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University.

34 For a good account of the aesthetic of fine art photography in and around the Photo Secession see Estelle Jussim, *Slave to Beauty, The Eccentric Life and Controversial Career of F. Holland Day - Photographer, Publisher, Aesthete* (Boston: David R. Godine, 1981). An important contemporary analysis is Charles H. Caffin,

Photography as a Fine Art: The Achievements and Possibilities of Photographic Art in America (New York: Doubleday, Page, 1901); reprint edition with a new introduction by Thomas F. Barrow (Hastings-on-Hudson, N.Y.: Morgan & Morgan, 1971).

35 Charles H. Caffin, "Philadelphia Photographic Salon," *Harp-er's Weekly* 43 (Nov. 4, 1899):1120; "The Philadelphia Salon," *Wilson's Philadelphia Photographer* 36 (October 1899):566.

36 Guest Register, Eickemeyer Exhibition, REP/HRM; see also Sadakichi Hartmann, "Exhibition of Photographs by Rudolf Eickemeyer, Jr.," *Camera Notes* 3 (April 1900): 216.

37 Quoted in *Photo Beacon* 12 (August 1900):213; "The Year of the American Invasion," *Amateur Photographer* 32 (Oct. 5, 1900):261; "American Photography at the London Salon," *Amateur Photographer* 32 (Nov. 16, 1900):381; "The English Exhibitions and the 'American Invasion,'" *Camera Notes* 4 (January 1901):162-175.

38 P. H. Emerson, *Naturalistic Photography and The Death of Naturalistic Photography* (New York: Scovill, 1899); P. H. Emerson, "Bubbles" (Address before Photographic Convention of the United Kingdom), *Photograms of the Year* (1900):35-42.

- 39 "Editorial Comment," *American Amateur Photographer* 6 (July 1894):330-331. This remark is frequently quoted by Eickemeyer in subsequent writings.
- 40 "Society News," *American Amateur Photographer* 14 (June 1902):276-77; "Society News," *American Amateur Photographer* 15 (March 1903):133. Also "Society News," *American Amateur Photographer* 16 (January 1905):41. On the establishment of The Photo Secession see Green, intro., *op. cit.*; Bunnell, intro., *op. cit.*; and Weston J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: The Metropolitan Museum of Art and the Viking Press, 1978), pp.106-134.
- 41 Rudolf Eickemeyer, Jr. to Alfred Stieglitz, Oct. 5, 1903. Collection of American Literature, The Beinecke Rare Book and Manuscript Library, Yale University. See also Roger Hull's excellent article, "Rudolf Eickemeyer, Jr. and the Politics of Photography," *New Mexico Studies in the History of Art* 2 (1977):20-25.
- 42 Sadakichi Hartmann, "The Works of Rudolf Eickemeyer, Jr.," *Photo American* 15 (July 1904):194-199; *idem.*, "Rudolf Eickemeyer, Jr.: An Appreciation," *Photo Era* 15 (September 1905):79-82; *idem.*, "An Exhibition of Photographs by Rudolf Eickemeyer, Jr.," *op. cit.*; also see *idem.*, "On Genre," *Camera Notes* 6 (July 1902):10-11; *idem.*, "The Photo Secession: A New Pictorial Movement," *Craftsman* 6 (April 1904):36. For a complete bibliography of Hartmann's work on photography see *The Valiant Knights of Daguerre: Selected Critical Essays on Photography and Profiles of Photographic Pioneers*, eds. Harry W. Lawton and George Knox with the collaboration of Wistaria Hartmann Linton (Berkeley: University of California Press, 1978).
- 43 Roland Rood, "Three Factors in American Pictorial Photography," *American Amateur Photographer* 16 (August 1904):346-349. See Hull, "Politics of Photography," note 11.
- 44 Comment sheets, Salon Club, EP 37 DPH-SI and REP/HRM; see also "Unique Exhibition of Photographs," *Photo Era* 5 (July 1900):7-12.
- 45 H. Snowdon Ward, "The London Salon," *The Photogram* 11 (June 1904):634.
- 46 Eickemeyer's activities are well documented in photographic journals through the 1920s. See especially *The Photogram*, *Photo Era* and *The American Annual of Photography and Photographic Times Almanac* in which Eickemeyer's photographs and articles appeared from 1891 through 1926. Eickemeyer carefully recorded his own activities, as his scrapbooks attest. For example, the short-lived magazine *The Photographer* put "Fleur-de-lis" on the cover of its first issue; he judged exhibitions for Kodak, Bausch & Lomb, for the Salon Club, for *Photo Era* magazine, and for numerous smaller societies. He also continued to exhibit in Europe through the first World War and in the London Salon through the 1920s. See articles such as "Eastman Progress Competition," *American Amateur Photographer* 16 (January 1903):35; "Progress [on Bausch & Lomb]" *Camera Notes* 6 (January 1903):214; and articles such as "Camera Club Exhibit/Eighth Annual Event to be Held Today and To-morrow," (Wilkes-Barre, Wyoming Valley Camera Club) July 1, 1909; "Gems of the Year in the Photographic Art," *Denver Post*, Sunday, March 15, 1903; pamphlet to *The Kodak Exhibition* (1908), at which Eickemeyer was again a juror; the many clippings in the Eickemeyer scrapbook, EP 37, DPH-SI and REP/HRM. Eickemeyer is a standard part of the canon of American art photography discussed in articles such as Roland Rood, "The Camera Club (NY) Exhibition," *American Amateur Photographer* 17 (June 1905):267-290; and Louis A. Lamb, "The Broad Movement in Pictorial Photography,"
- American Annual of Photography & Photographic Times Almanac* (1906):74-76; and in books such as W. I. L. Adams, *Sunlight and Shadow* (New York: Scovill, 1897); Fritz Matthies-Masuren, *Kuenstlerische Photographie*, Series: Die Kunst, Bd.59/60, (Berlin: Marquardt, 1907; reprint ed., Series: The Literature of Photography, New York: Arno Press, 1979).
- 47 "Pocket Kodak Portraiture," *Photo Minia-ture* 3 no.30 (March 1902), adv. supplement; *Pocket Kodak Portraiture* (Rochester, NY: Eastman Kodak Co., 1902), n.p.

The Fusion of Beauty and Utility

1 An excellent account of the Art Center is Bonnie Yochelson, "Clarence H. White Reconsidered: An Alternative to the Modernist Aesthetic of Straight Photography," *Studies in Visual Communication* 9 no.4 (Fall 1983):24-44.

2 Frank Presbrey, *The History and Development of Advertising* (Garden City: Doubleday, Doran & Co., 1929), pp. 488-89; Algernon Tassin, *The Magazine in America* (New York: Dodd, Mead & Co., 1916), pp. 344-358.

3 "Photography for Profit," *Photo Era* 8 no.2 (February 1902):286-90.

4 Yochelson, *Ibid.*, p.36.

5 Hamilton Wright Mabie, "The Genius of the Cosmopolitan City," an address before The New-York Historical Society on its 99th Anniversary (and new quarters), November 17, 1903. On Mabie see Edwin W. Morse, *The Life and Letters of Hamilton Wright Mabie* (New York: Dodd, Mead & Co., 1920); Henry F. May, *The End of American Innocence: A Study of the First Years of Our Own Time, 1912-1917* (New York: Alfred A. Knopf, 1959; reprint ed. New York: Oxford University Press, 1966), p.77ff; and Van Wyck Brooks, *The Confident Years* (New York: E. P. Dutton, 1952), p.455. On Oct.

12, 1904, Mabie wrote to Eickemeyer in appreciation for his work. See EP 37 DPH-SI.

6 David Grayson [Ray Stannard Baker], *Adventures in Contentment* (Garden City: Doubleday, Page & Co., 1907), p.242. Grayson was the pseudonym for muck-raking reporter Ray Stannard Baker. For an excellent account of his double life and its meaning for the reform era see R. C. Bannister, *Ray Stannard Baker: The Mind and Thought of a Progressive* (New Haven: Yale University Press, 1966).

7 Charles H. Cooley, *Social Organization: A Study of the Larger Mind* (New York, Charles Scribner's Sons, 1910), p.135ff. Also see Jane Addams' widely read books, especially *Twenty Years at Hull House* (New York: The Macmillan Co., 1910). Eickemeyer clipped articles from *The Nation* for his scrapbooks (REP/HRM).

8 Clement Greenberg, "Avant Garde and Kitsch," *The Partisan Reader* (New York: The Dial Press, 1946): 378-89; Dwight MacDonald, "A Theory of Mass Culture," *Dialectics* 3 (Summer 1953):1-17.

9 Kenyon Cox, *The Classic Point of View* (New York: Charles Scribner's Sons, 1911), p.29.

10 Henry Seidel Canby, *The Age of Confidence: Life in the Nineties* (New York: Farrar & Rinehart, 1934), p.156; idem., "Back to Nature," *The Yale Review* n.s. VI (July 1917): 755-767. An entire book could be written on this movement alone. Its photographers include Henry Troth, Mabel Os-good Wright, A. Radclyffe Dugmore, Frank M. Chapman, Edwin Hale Lincoln, Olive Thorne Miller, Octave Thanet, J. Horace MacFarland; its magazines include *Outing*, *Country Life in America*, *Bird Lore*, and *Overland Monthly*. General periodicals such as *Harp-er's Monthly Magazine*, *Scribner's*, and *The Atlantic Monthly* were filled with nature articles. Wright also wrote fiction on suburban life. Chapman was a curator at the American Museum of Natural History and editor of *Bird Lore*. MacFarland grew prize winning roses and led the City Beautiful Movement from his home in Harrisburg, Pennsylvania. Roger Hull has written about Sadakichi Hartmann's contributions to this genre. See "Nature Writing of Sadakichi Hartmann," *Sadakichi Hartmann Newsletter* 5 no.3 (Spring 1975):1-3. For an excellent recent account of this movement see Beverly Seaton, "Gardening Books for the Commuter's Wife, 1900-1937," *Landscape* 2 (Winter 1985): 41-47.

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12 Frank Luther Mott, *Golden Multitudes: The Story of Best Sellers in the United States* (New York: The Macmillan Co., 1947).

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14 See Janet E. Buerger, *The Last Decade* (Rochester, NY: George Eastman House, 1984); Anthony Bannon, *The Buffalo Pictorialists* (Buffalo, N.Y.: The Media Study Center, 1981); and Estelle Jussim, *Slave to Beauty: The*

Eccentric Life and Controversial Career of F. Holland Day — Photographer, Publisher, Aesthete (Boston: David R. Godine, 1981). Also see Sadakichi Hartmann, "The Work of Rudolf Eickemeyer, Jr.," *The Photo-American* XV no.7 (July 1904):194-199.

15 Percy Howe, "Rudolf Eickemeyer's Home," *American Almanac of Photography and Photographic Times Annual* (1918):131-133.

16 Sadakichi Hartmann, "Camera in a Country Lane," photographs by Rudolf Eickemeyer, Jr., *Scribner's Magazine* 31 no.6 (June 1902):679-688. Also Rudolf Eickemeyer, Jr., "Seasons" EP 37/DPH-SI; and Sadakichi Hartmann, "Rudolf Eickemeyer, Jr., An Appreciation," *Photo Era* 15 no.3 (September 1905):79-82. Similar techniques are endorsed by Hamilton Wright Mabie, *Nature and Culture* (New York: Dodd, Mead & Co., 1904); John Burroughs, "Art of Seeing Things," *Century Magazine* 59 n.s.37 (December 1899):188-94; and through the work of such prominent nature writers as W. H. Gibson, L. H. Bailey, and Donald Grant Mitchell.

17 Henry James, *The American Scene* (New York: Harper & Brothers, 1907), reprint edition with an introduction by Leon Edel (Bloomington, IN: Indiana University Press, 1968):150-151.

See also Nathaniel Shaler, "The Landscape as a Means of Culture," *Atlantic Monthly* 82 (December 1898):777-785.

18 For interesting discussion of the relationship between pictorialism, vision, and aesthetics see Neil Harris, "Iconography and Intellectual History: The Halftone Effect," in *New Directions in American Intellectual History*, eds., John Higham and Paul K. Conkin (Baltimore and London: Johns Hopkins University Press, 1979):199-203; and Ralph F. Bogardus, *Pictures and Texts: Henry James, A. L. Coburn and New Ways of Seeing in Literary Culture*, Studies in Photography no. 2 (Ann Arbor: UMI Research Press, 1984).

19 "Afield with a Blind Naturalist," *Outing* 51 (December 1907):345-47.

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28 Harris, "Introduction" to *Down South*, n.p.

29 *Ibid.*

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34 George Santayana, "Marginal Notes on Civilization in the United States," *The Dial* LXII (June 1922):553-568.

35 Santayana, "Genteel Tradition," p.213.

36 Henry James, *The American Scene*, p.21.

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2 Roland Rood, "Three Factors in American Pictorial Photography," *American Amateur Photographer* 14 (August 1904):347; "Carbon Studio Exhibit," *The Boston Traveler*, March 21, 1896.

3 Eickemeyer carefully reproduced this letter and displayed it in his studio. Only the display copy survives. REP/HRM.

4 "Photos in Colors At Last Produced/Rudolf Eickemeyer Explains How Lumière Plates are Made, Portraits Taken/Long Exposures Required," *The Yonkers Statesman*, July 23, 1908.

5 Margaret Hubbard Ayer, "18 The Ideal Age in Artist's Opinion/Beauty's Hour at Candle Light," EP 37 DPH-SI, p.154.

6 "The American Book of Beauty, A Photographic Record of Modern Feminine Fashion and Loveliness," *Metropolitan Magazine* (1905):527-28.

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10 See James R. McGovern, "The American Woman's Pre World War I Freedom in Manners and Morals," *Journal of American History* 55 (September 1968):315-333; Arthur M. Schlesinger, *The Rise of the City 1878-1898, A History of American Life*, Vol. X, (New York: The Macmillan Co., 1933), pp.121-159; Peter G. Filene, *Him/Her/Self: Sex Roles in Modern America* (New York: Harcourt Brace Jovanovich, 1975), pp.7-76; and Edith Wharton, *House of Mirth* (New York: D. Appleton & Co., 1905); *idem.*, *Custom of the Country* (New York: D. Appleton & Co., 1909); *idem.*, *A Backward Glance* (New York: D. Appleton & Co., 1934); and Henry James, *Portrait of a Lady* (Boston: James R. Osgood, 1881).

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12 See sources in note 9 above, and Anna A. Rogers, "Why American Marriages Fail," *The Atlantic Monthly* 100 (September 1907):289; Robert Grant, "Feminism in Fiction and Real Life," *Scribner's Magazine* 60 no.6 (December 1916):742; Margaret Deland, "The Change in the Feminine Ideal," *Atlantic Monthly* 105 (March 1910):298-303; Ella Wheeler Wilcox, "The Restlessness of Modern Woman," *The Cosmopolitan* 31 no.7 (July 1901):317.

13 Sophonisba P. Breckinridge, *Woman in the Twentieth Century: A Study* (New York: McGraw-Hill, 1933), p.112; quoted in McGovern, p.320. Also see how Charles Dana Gibson contains the New Woman. Eickemeyer and Gibson shared a publisher, R. H. Russell, who made Gibson famous with his publication of *Drawings of New York* in 1894. Gibson's books continued to be popular for the next twenty years. His charming heroines exist in a moralizing universe. American heiresses marry feeble, balding nobles. The women of *The Weaker Sex* are gorgeous bullies who lose their leverage when they lose their looks. *A Widow and Her Friends* lands its heroine in a convent, etc.

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16 *Locke Scrapbooks*, Nesbit, Vol. I, p.7, (Manuscripts Collection, Performing Arts Division, The New York Public Library).

17 Nesbit, *op. cit.*, p.32.

18 *Ibid.*, p.38

19 *Ibid.*, p.43.

20 *Ibid.*, p.44

21 *Ibid.*

22 *Locke Scrapbooks*, Nesbit, Vol. 1, *op. cit.*, p.18.

23 Bourget, *op. cit.*, p.108.

The Inward Landscape

1 Rudolf Eickemeyer, Jr., "Seasons," p.1. Also see *idem.*, *The Old Farm*.

2 "Dream of the Boy Across the Sea," *Christian Herald* (October 3, 1913):912.

3 "How Eickemeyer Sees Sunshine," *The Photogram* 16 (June 1909):139-141.

4 Eickemeyer's retrospective was held at Anderson Galleries in February and March, 1922. See *New York Times*, Feb. 26, 1922, and *New York Evening Post*, Feb. 25, 1922. Also see press release on "Eickemeyer Bequest," EP DPH/SI; on Stieglitz's gift to Metropolitan see Weston J. Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: The Metropolitan Museum of Art and The Viking Press, 1978), pp.1-10.

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6 David Grayson [Ray Stannard Baker], *The Friendly Road: New Adventures in Contentment* (Garden City: Doubleday, Page, 1913), p.5.

7 Sidney Allen, "Rudolf Eickemeyer, Jr.: An Appreciation," *Photo Era* 15 (September 1905):79.

**Rudolf Eickemeyer, Jr. and His Colleagues:
Amateur and Art Photographers in New York**

Charles I. Berg
James L. Breese
Lydia Field Emmet
Emma Justine Farnsworth
William B. Post
Alfred Stieglitz

Charles I. Berg (1856-1926)

Charles I. Berg was born in Philadelphia, studied at the Ecole des Beaux Arts in Paris, and in London. He settled in New York City where he became a socially prominent architect. In 1897 Berg designed the Gillenger Building, one of New York's earliest skyscrapers, rising twenty stories above a lot measuring 25' x 73' at the corner of Wall and Nassau streets. Berg was a consulting architect on the Presidential Palace in Havana, Cuba. He also took pride in having built ambulance stations and vaccine laboratories for the New York Department of Health. Berg was a charter member of the Architectural League of New York and of the National Arts Club. He lived on Gramercy Park, was President of the Gramercy Park Association, and belonged to the Players Club. Berg negotiated skillfully between conservative and radical factions at the Camera Club of New York, where he was much admired for his artistic figure studies. His work was frequently reproduced in the photographic press. In 1902, Berg, Eickemeyer, and Henry Troth judged the Kodak Progress Competition. "These men stand at the forefront of photography," announced Kodak. "The best photographers will have perfect confidence in their ability to pass judgment on the pictures submitted."

Sources:

"Charles I. Berg, Architect, Dead," *New York Times*, October 14, 1926, p. 25:3.

"Kodak Progress Competition," *Professional and Amateur Photographer* 7 no.4 (April 1902):145.

Staley, Kathryn, "Photography as a Fine Art," *Munsey's Magazine* 14 no.5 (February 1896):582-590.

James L. Breese (1854-1934)

James L. Breese was a New York stockbroker who pursued his amateur passion for modern technology with extraordinary results. From the 1890s to the early 1900s he embraced photography; at the turn of the century he experimented with sports cars; in the 1920s and 1930s he pursued radio. In each case he could be found in the vanguard at a time of uncertainty and experimentation, a time when a serious amateur could make great contributions to knowledge and progress. Breese trained at Rennselear Polytechnic Institute as a civil engineer and took up photography as a hobby. By the 1890s, he had become a member of the New York Camera Club. He competed successfully in their exhibitions and in 1891, his photographs passed an international jury assembled to hang the first exhibition of fine art photography in Vienna. Breese's enthusiasm for art led him to commission the rising painter-photographer Edward J. Steichen to paint a portrait of his young daughter. In 1895, he devoted the ground floor of his Fifth Avenue brownstone to photography, and with Rudolf Eickemeyer, Jr., opened "The Carbon Studio." Together the two artists became professional portraitists and illustrators. In 1900, the partnership dissolved when Breese and his family moved to "The Orchard," a Southampton estate designed by the firm of his friends, Charles McKim and Stanford White. Breese's energy led him to high style amusements — he golfed in Scotland, hunted foxes in England, fished for salmon in New Brunswick, and loved elaborate preparations for dress balls. His children reflected his taste for innovation and excellence: his sons were leaders in aeronautics and automotive and naval engineering, and his daughter became a renowned textile designer.

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"James L. Breese," [obituary] *New York Times*, Dec. 25, 1934, p.23.

Frances B. Miller, "*Tanty*"; *Encounters with the Past* (Sag Harbor, NY: The Sandbox Press, 1979).

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G. M. Miller interview with Frances Miller, Bridgehampton, New York, Summer, 1984.

Mary Panzer interview with G. M. Miller, Moorestown, New Jersey, Fall, 1984.

Lydia Field Emmet (1866-1952)

Lydia Field Emmet traced her family to colonial patriots. In the 1880s, she and her sister Ellen (Bay) Emmet studied art in Paris with Bougereau and in New York with Frederick Macmonnies and William Merritt Chase. Her first recognition as an artist came in 1893, at the World's Columbian Exposition. She continued to win prizes at the St. Louis Exposition of 1904, the National Academy of Design in 1906 and 1918, and at The Corcoran Gallery of Art in Washington, D.C. in 1917. She was elected an associate of the National Academy of Design in New York in 1909, and became a full member in 1911. Miss Emmet was a favorite portraitist for the society of New York, Boston, and Philadelphia. Her portrait of Mrs. Herbert Hoover hangs in the White House. She is best remembered, however, as a painter of children. Miss Emmet divided her time between a Park Avenue studio and her summer home in the Berkshires. For many years it was her custom to ride from New York to Stockbridge on horseback, breaking the journey with stops at the homes of friends along the Hudson River.

Source:

"Lydia Emmet Dies: Won Art Awards," *New York Times* 40, Aug. 18, 1952, p.17.

Emma Justine Farnsworth (active 1890-1900)

One of the best known among the many American women who took up amateur photography in the 1890s, Emma Justine Farnsworth lived in Albany, New York. She received her first camera as a Christmas present in 1890, began to photograph the following summer, "and being utterly unsuccessful . . . became interested." By 1893, her photographs appeared at the World's Columbian Exhibition in Chicago both as part of the Women's Pavilion and in the Liberal Arts Exhibition. In 1892, George M. Allen, fellow member of the New York Camera Club, published *In Arcady*, a book of her figure studies accompanied by classical verse. By 1899, she had won close to thirty medals in exhibitions all over the world including England, Canada, Italy, Germany, India, and France. She appeared in Frances Benjamin Johnston's series devoted to "The Foremost Women Photographers in America" in 1900, in *The Ladies Home Journal*. Johnston also included her work in an exhibition of American women photographers arranged for the Paris Exposition the same year. Farnsworth consistently linked photography to intense effort: "I know of nothing that requires more energy and patience than to try to realize one's ideas in an artistic attempt with a camera," she told Johnston in 1900. But after ten successful years she had almost stopped photographing, "because, having been through so many failures, the feeling that one little thing may be wrong at that one second which will result in throwing away all one's work and time and strength, makes the posing and taking of a picture a tremendous nervous strain."

Sources:

Frank W. Crane, "American Women Photographers," *Munsey's Magazine* 11 no.3 (June 1894):398-408.

Frances Benjamin Johnston, "The Foremost Women Photographers of America," *Ladies Home Journal* 18 no.9 (August 1901):1.

William M. Murray, "The Farnsworth Exhibition," *Camera Notes* 1 no.3 (January 1898):82-83.

Clarence B. Moore, "Women Experts in Photography," *The Cosmopolitan* 14 no.5 (March 1893):580-590.

Toby Quitslund, "Her Feminine Colleagues: Photographs and Letters Collected by Frances Benjamin Johnston in 1900," *Women Artists in Washington Collections* (College Park, Maryland: University of Maryland Art Gallery, 1979).

William B. Post (1857-1925)

William Boyd Post, a New York stockbroker and member of the New York Camera Club, was universally admired for his fine prints and sophisticated compositions. In 1892, he introduced Alfred Stieglitz to the hand camera, a tool many serious amateurs scorned as a toy. Stieglitz in turn served as Post's agent and advisor as he assembled a collection of photographs by major American and European artists. In 1901, Post married Mary W. Weston and settled in Fryeburg, Maine. He continued to photograph, becoming best known for his luminous snow scenes and foreground studies. As with his earlier work, these images appeared regularly in the photographic press as well as in major amateur and artistic exhibitions. In 1902, he exhibited at the National Arts Club in New York as part of the first show organized by The Photo Secession. He was elected a Fellow of that elite group in 1903, and exhibited in their final show at the Albright-Knox Museum in Buffalo in 1910.

Sources:

Hartmann, Sadakichi, "Exhibition of Prints by Wm. B. Post (December 1-10, 1900)," *Camera Notes* 4 no.4 (April 1901):277-78.

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"The Post Collection of Pictorial Photographs," *Camera Notes* 2 (January 1899):96.

Alfred Stieglitz (1864-1946)

Alfred Stieglitz was born in Hoboken, New Jersey, and educated in New York City. When his father, a prosperous merchant, retired in 1881, the family moved to Europe. Once there, Alfred Stieglitz enrolled in the Berlin Politechnische Institute to study mechanical engineering. He soon began to work with H. W. Vogel, the world's most renowned photochemist, experimenting on new light sensitive emulsions. Stieglitz was first recognized as a pictorial photographer by Peter Henry Emerson, who awarded him first prize in a competition sponsored by the British journal *Amateur Photographer* in 1887. In 1890 Stieglitz returned to New York. He opened a photographic printing business, joined the New York Society of Amateur Photographers, and was quickly acknowledged as a leader. Stieglitz worked full time on photography — as writer, editor of the *American Amateur Photographer* and *Camera Notes*, and organizer and judge of exhibitions. He was acknowledged as America's strongest advocate for recognition of photography as a fine art. In 1902, exasperated with the old-fashioned American amateurs who valued technical expertise and congenial clubmanship over elite standards of artistic excellence, Stieglitz founded The Photo Secession. He opened a gallery at 291 Fifth Avenue, started a publication, *Camera Work*, and began his important career as a promoter of modern art in America. He exhibited Matisse, Rodin, Picasso, Brancusi, Braque, and American painters Dove, Hartley, Marin, and O'Keeffe. His gallery was a meeting place for New York's artists and writers in the decades surrounding World War I. Throughout his career, Stieglitz continued to photograph. His best known work includes "The Steerage," (made on his last trip to Europe in 1907), views of New York City from the 1890s through the 1920s, a long series of portraits of his wife, the painter Georgia O'Keeffe, and landscapes made at his family's summer estate on Lake George.

Sources:

Greenough, Sarah and Hamilton, Juan, *Alfred Stieglitz: Photographs and Writings* (Washington, D.C.: National Gallery of Art, 1983).

Naef, Weston, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: The Metropolitan Museum of Art and The Viking Press, 1978).

Norman, Dorothy, *Alfred Stieglitz, An American Seer* (New York: Random House, 1973).

Eickemeyer Bibliography

The best source for writing on Eickemeyer through 1932 is volume 37 of the Eickemeyer Collection at the National Museum of American History, Smithsonian Institution, a scrapbook he compiled throughout his long career. It contains articles from journals and newspapers now nearly inaccessible to researchers; all data available appears below. Eickemeyer kept copyright records of photographs, but an accurate record of his published pictures is impossible to determine. However, one may safely assume that his pictures were widely seen. His close relationship with Hearst's *New York American* brought "Campbell Studio" and "Davis & Eickemeyer" portraits to the fashion pages frequently during the first decade of this century. The extent of his contributions to textbooks and commercial illustration will remain elusive until Campbell Studio records emerge. Eickemeyer's contributions to the photographic press have been easier to trace. His work appeared frequently in the *Photographic Times* in the 1890s, and almost every year in the *Photographic Times Almanac* from the late 1880s until the 1920s.

Articles by Eickemeyer

"Apparatus for Making Lantern Slides and For Copying," *American Annual of Photography and Photographic Times Almanac* (1894):212-213.

"Artistic Book Covers for Photographs," *American Annual of Photography and Photographic Times Almanac* (1893):112-113.

"Attachment for Lengthening the Scovill Extension Tripod," *American Annual of Photography and Photographic Times Almanac* (1895):228.

"Attraction-Temptation-Satisfaction," *American Annual of Photography and Photographic Times Almanac* (1891):57-58.

"A Camera Bicycle," *American Annual of Photography and Photographic Times Almanac* (1898):150-154.

"The Confidante," *Photographic Times* 20 no.443 (March 14, 1890):frontispiece.

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1862

Born to Rudolf Eickemeyer and Mary True Eickemeyer, Yonkers, New York.

1876

Eickemeyer family moves to "Seven Oaks" on Linden Street, Yonkers.

1879

Rudolf, Jr. begins apprenticeship in father's firm, Osterheld & Eickemeyer, as a draughtsman.

1883

First trip to Alabama farm of Adolf Dreyspring.

1884

Buys first camera, 5" x 8" Platiscope B.

1885

Travels west to Platte River, Colorado.

1887

Travels to Europe and to Washington Territory.

1889

Yonkers Photographic Club has forty members, meets once a month in a "fine set of rooms overlooking the Hudson River and Palisades in the Degon Bldg, at the corner of Warburton & Wells" [*Photographic Times* 19(Mar. 22, 1889):151].

1890

Oct. 3, 1890, Yonkers Photographic Club joins united outing of New York, Brooklyn, Newark, and Hoboken Camera Clubs.

Oct. 30, 1890, Yonkers Photographic Club rents the Music Hall. 500 attend Lantern Slide exhibition. Rudolf Eickemeyer, Jr. wins eleven medals.

1891

Rudolf Eickemeyer, Jr. marries Isabelle Hicks of Yonkers.

Oct. 8, 1891, Catherine Weed Barnes lectures on "Artistic Photography" to Yonkers Photographic Club.

1893

"Lily Gatherer" and "As She Comes Down the Stairs" win Silver Medals at Joint Annual Exhibition in Philadelphia.

Wins Gold Medal at Hamburg Photographic Exhibition; Awarded a Bronze Plaque and elected to membership, *Hamburg Amateur Photographen Verein*.

1894

"Sweet Home" wins Albert Medal, Royal Photographic Society and President's Gold Medal for best picture exhibited by a member of the New York Society at the Joint Annual Exhibitions.

"Kitten's Breakfast" wins Special Medal, Calcutta Exhibition; Silver Medal, Paris Salon; Bronze Plaque, London Salon.

Awarded prizes in exhibitions at Hackney, Newcastle-on-Tyne, Ealing Photographic Society, Hamburg Senate, Hamburg Amateur Photographers Verein, Islington (London), East London Exhibition. Also accepted to Salons in Hamburg and London.

1895

Rudolf Eickemeyer, Sr. dies

Eickemeyer and James L. Breese open the Carbon Studio at Breese's townhouse, 5 W. 16th Street. Eickemeyer and Stieglitz first Americans elected members of the Linked Ring.

Eickemeyer elected to Yonkers Board of Education.

1896

Carbon Studio exhibition, Boston.

1898

"How a Picture Was Made" published in *Camera Notes*.

Eickemeyer and Breese invited to contribute to the Eastman Photographic Exhibition at the National Academy of Design. Exhibitors include Frances Benjamin Johnston, George Davison, H. P. Robinson, Charles I. Berg, F. Holland Day, W. B. Post, Alfred Stieglitz, George Eastman, J. Craig Annan, and HRH Princess Victoria of Wales.

1899

Camera Club of New York publishes *American Pictorial Photography*, V. I.

1900

January, first one man show: 154 frames exhibited at the Camera Club of New York.

Serves on jury of Second American Institute International Salon.

Becomes Art Manager of the Campbell Studio.

R. H. Russell publishes *In and Out the Nursery*, verses by Eva Eickemeyer Rowland, pictures by Rudolf Eickemeyer, Jr.

1901

Invited to exhibit in controversial 4th Philadelphia Photographic Salon.

Contributes "The Dance," "Path Through the Sheep Pasture," and "The Dying Day" to exhibition, American Pictorial Photographs, in Glasgow, assembled by Stieglitz to represent the history of pictorial photography in America.

Camera Club of New York publishes *American Pictorial Photography*, V. II.

Down South published by R. H. Russell.

Kodak dedicates *The Witch of Kodakery* to Eickemeyer.

1902

Photographs Evelyn Nesbit for Stanford White.

"And thy Merry Whistled Tunes" and "In the Studio" voted best pictures in members annual print competition at New York Camera Club.

Juror, 12th Annual Exhibition of the Department of Photography, Brooklyn Institute.

The Old Farm published by R. H. Russell.

Illustrates *Pocket Camera Portraiture* for Kodak.

Travels to Quebec.

1903

Juror, with Charles I. Berg and Henry Troth, Eastman Progress Competition. \$150 gold prize to Edward Steichen. Juror, with C. Yarnall Abbott and W. F. James, Bausch & Lomb Quarter Century Photographic Competition. Grand prize to Stieglitz for "The Street — Winter."

1904

Gold Medal, Louisiana Purchase Exposition. R. H. Russell publishes "Winter." Illustrates *Nature and Culture* by Hamilton Wright Mabie. Contributes to *The American Book of Beauty*.

1905

Enters partnership with Charles Davis at 246 Fifth Avenue. Juror, National Exhibition, Salon Club of America.

1906

Juror, Kodak Exhibition. Travels to Hog Island, Virginia.

1908

Illustrates *In the Open* by S. Davis Kirkham.

1909
Travels to Nova Scotia.

1910
Appointed Chairman, Yonkers First Municipal Art Commission.

1911
Rejoins Campbell Studio.

Commissioned by W. Randolph Hearst to photograph American brides of the British peerage during coronation celebration of George V.

Appointed to Yonkers Municipal Art Commission.

1912
Elected to foreign membership, London Salon of Photography.

1916
Wife Isabelle dies. Moves from house on family compound, "Seven Oaks."

1917
First trip to British Columbia.

1918
Marries Florence R. Brevoort.

1919
Second trip to British Columbia. Purchases house at 157 Alta Avenue, Yonkers. Resigns from Yonkers Board of Education.

1921
Trip to Beaufort, South Carolina.

1922
Illustrates advertisement campaign for Kodak. Holds retrospective exhibition at Anderson Galleries. Appointed one of eight original commissioners of the Yonkers Museum of Science and Arts (now The Hudson River Museum).

1923
Buys Camp Cascadnac on Lake Dunmore, Vermont.

1925
Trip to Scotland, Norway, France, Belgium, and Wales.

1926
"A Virgin Pasture on the Eastern Shore." Last submission to London Salon.

1929
Trip to California. Gift of 100 medalled photographs to Department of Photography, Smithsonian Institution.

1930
Presents Smithsonian with \$15,000 endowment to maintain his gift and develop photographic collection.

Judge for Kodak's highly publicized international amateur picture-taking competition. Other jurors include Thomas A. Edison, General Pershing, Admiral Byrd, the Crown Princes of Norway, Sweden, Denmark, and Belgium, Lord and Lady Baden-Powell, and Benito Mussolini.

1932
April 24, dies, Yonkers, New York. Buried at Woodlawn Cemetery in Yonkers.

1933
October 7, P. H. Emerson awards Eickemeyer a medal "for having founded pictorial photography in the U.S.A. (at Yonkers) and for his artistic photograph, 'On the Shoals at Barnegat (New Jersey).'"

Chronology of Exhibitions

Rudolf Eickemeyer, Jr. participated in numerous exhibitions and salons throughout his career. This list was compiled from exhibition catalogues, labels, and published reviews, but then as now many exhibitions are ephemeral; Eickemeyer's full record can no longer be determined. For example, he regularly submitted work to the London Salon and the Royal Photographic Society, though complete exhibition records are no longer readily available. His collection of over 100 medals, donated to the Smithsonian Institution, has not yet been catalogued. Eickemeyer was not a member of the well-documented Photo Secession, yet even this partial record suggests the many opportunities for exhibition open to amateur and artistic photographers during the course of Eickemeyer's career.

1890

Yonkers Camera Club

1893

Hamburg Amateur Photographen Verein
1st Hamburg International Salon
5th Joint Annual Exhibition, Philadelphia

1894

Hamburg Amateur Photographen Verein
2nd Hamburg Salon
International Exhibition, Calcutta
6th Joint Annual Exhibition, New York
2nd Photographic Salon, London
Newcastle-on-Tyne Photographic Exhibition
Ealing, England Photographic Exhibition
East London Exhibition
Islington, London
39th Royal Photographic Society Exhibition
Hackney Photographic Exhibition (Silver medal)
1st Paris Salon

1895

Arnheim, Holland International Exhibition
Bruxelles Salon
Calcutta International Exhibition
2nd Paris Salon (Silver Medal)
40th Royal Photographic Society Exhibition
5th Annual Exhibition, Toronto

1896

4th Hamburg Salon
3rd Paris Salon
Société Photographique de Lille Salon

1897

5th London Salon
4th Paris Salon

1898

Camera Club, Vienna
Eastman Photographic Exhibition
6th London Salon
43rd Royal Photographic Society Exhibition

1899

1st American Institute Salon
7th Hamburg Salon
7th London Salon of Photography
44th Royal Photographic Society Exhibition

1900

Second American Institute International Salon
8th London Salon of Photography
One Man Show - New York Camera Club
45th Royal Photographic Society Exhibition

1901 4th Philadelphia Photographic Salon Glasgow International Exhibition — American Pictorial Photographs New York Camera Club 46th Royal Photographic Society Exhibition 9th London Salon <i>Ladies Home Journal</i> landscape competition International Photographic Exhibition — Calcutta	1912 20th London Salon
1902 47th Royal Photographic Society Exhibition 10th London Salon New York Camera Club Exhibition	1918 26th London Salon
1903 3rd Bruxelles Salon 48th Royal Photographic Society Exhibition 11th London Salon Southampton, England Camera Club New York Camera Club Landscape Competition Denver Camera Club 10th Hamburg Salon Amateur Fotografen Fereiningung, Amsterdam Der Photographischen Gesellschaft zu Bremen	1921 29th London Salon of Photography 66th Royal Photographic Society Exhibition
1904 Louisiana Purchase Exhibition (Gold Medal) 12th London Salon Pittsburgh Salon Washington Salon 1st American Salon of Photography	1922 Retrospective exhibition at Anderson Galleries, New York 30th London Salon
1905 Portland Salon 2nd American Salon of Photography Société de Photographie de Marseille Salon 2nd Salon/15th Annual Exhibition, Toronto Esposizione Internazionale di Photographies, Geneva 50th Royal Photographic Society Exhibition Southampton England Camera Club Richmond Salon Vienna Camera Club	1926 34th London Salon
1906 Allgemeine Photo Ausstellung, Berlin Chicago Salon	1929 Department of Photography, Smithsonian Institution
1907 52nd Royal Photographic Society Exhibition	
1908 York Camera Club Salon Der Club Amateur Photographen in Graz	
1909 Wyoming Valley Camera Club (Wilkes-Barre, PA)	
1911 20th Annual Salon, Toronto	

**Exhibition Checklist
Pictorialist Pioneer:
The Photography of
Rudolf Eickemeyer, Jr.:**

The following abbrevia-
tions are used below:

HRM - The Hudson
River Museum
NMAH - National
Museum of American
History, Smithsonian
Institution

1. Rudolf Eickemeyer, Jr.
Untitled (self-portrait)
1890
albumen
5 $\frac{5}{8}$ " x 3 $\frac{7}{8}$ "
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.58
2. Rudolf Eickemeyer, Jr.
**"Portrait of My
Father"**
1895
carbon print
23 $\frac{3}{4}$ " x 18 $\frac{1}{8}$ "
HRM, Gift of the
Estate of H. Armour
Smith, 61.13.199
3. Rudolf Eickemeyer, Jr.
**Rudolf Eickemeyer, Sr.
and His British Agent**
1887
albumen
9" X 7 $\frac{1}{4}$ "
HRM, Gift of George
Eickemeyer and Mrs. R.
W. Rowland, 42.91B
il. 6
4. Rudolf Eickemeyer, Jr.
Untitled. (Rudolf
Eickemeyer and his
cowpony Major, from
Colorado)
1885
albumen
4 $\frac{5}{8}$ " x 7 $\frac{1}{2}$ "
NMAH 4135.B104.4
il. 57
5. Rudolf Eickemeyer, Jr.
Untitled (Catskill
landscape)
1889
platinum
6 $\frac{1}{4}$ " x 8 $\frac{3}{8}$ "
NMAH 4135.B110.3
il. 16
6. Rudolf Eickemeyer, Jr.
Miss Mary MacConnell
ca. 1887
albumen
6 $\frac{1}{4}$ " x 4 $\frac{3}{16}$ "
NMAH 4135.B43.16
il. 17
7. Rudolf Eickemeyer, Jr.
Miss Osterheld
ca. 1887
albumen
7 $\frac{13}{16}$ " x 4 $\frac{1}{2}$ "
NMAH 4135.B43.30
il. 18
8. Rudolf Eickemeyer, Jr.
Self-portrait
ca. 1902
platinum
6 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "
HRM, Gift of the
Estate of H. Armour
Smith, 61.13.211
il. 73
9. Rudolf Eickemeyer, Jr.
"Forbidden Fruit"
ca. 1890
albumen
8 $\frac{1}{8}$ " x 5 $\frac{3}{4}$ "
NMAH 4135.B113.9
il. 27
10. Rudolf Eickemeyer, Jr.
**"Middlefield,
Massachusetts"**
1890
silver
8" x 10"
Richard E. Kaeyer
Collection
11. Rudolf Eickemeyer, Jr.
"The Dance," (from
Camera Notes)
copyrighted 1899
gravure from carbon
print
6 $\frac{3}{4}$ x 5 $\frac{1}{2}$
Richard T. Rosenthal
Collection
12. Rudolf Eickemeyer, Jr.
"The Social Column"
n.d. (ca. 1893)
cyanotype
8 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.48
13. Rudolf Eickemeyer, Jr.
"The Lily Gatherer"
ca. 1893
silver print
10" x 8"
Library of Congress
Collection
14. Rudolf Eickemeyer, Jr.
"Whose Dat?"
1894
bromide
14 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ "
NMAH 3920.A79
15. Rudolf Eickemeyer, Jr.
"Elaine"
1900
carbon
9 $\frac{1}{2}$ " x 8 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.31
16. Rudolf Eickemeyer, Jr.
"Fleur-de-lis"
1894
platinum
9 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.47
il. 44
17. Rudolf Eickemeyer, Jr.
Untitled (landscape)
copyrighted 1896
platinum
10 $\frac{1}{2}$ " x 8"
Richard E. Kaeyer
Collection

18. Rudolf Eickemeyer, Jr.
"Sweet Home"
1894
carbon
9½" x 7½"
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.69
il. 33
19. Rudolf Eickemeyer, Jr.
Untitled (mother and
daughter reading, from
Mt. Meigs, Alabama)
1890
platinum
7⅞" x 5¾"
NMAH 4135.B112.9
il. 62
20. Rudolf Eickemeyer, Jr.
Untitled (girl in
doorway, from Mt.
Meigs, Alabama)
ca. 1892
platinum
8¼" x 6⅞"
NMAH 4135.B112.11
il. 63
21. Rudolf Eickemeyer, Jr.
Untitled (cotton field
workers, from Mt.
Meigs, Alabama)
1890
platinum
4⅝" x 7¼"
NMAH 4135.B112.7
il. 65
22. Rudolf Eickemeyer, Jr.
"Day's Work Done"
(also **"At Close of
Day"**)
1894 negative
carbon
9½" x 7½"
NMAH 3920.A44
il. 34
23. Rudolf Eickemeyer, Jr.
Margaret Rowland (also
"Mistress Dorothy")
1894
carbon print
9" x 7"
Private Collection
24. Rudolf Eickemeyer, Jr.
"Vesper Bell"
1894
platinum
5" x 7"
HRM, Gift of Mrs. Erik
Kaeyer, 75.29.64
il. 40
25. Rudolf Eickemeyer, Jr.
Self-portrait
1910
platinum
10½" x 8¼"
HRM, Gift of the
Estate of H. Armour
Smith, 61.13.196
26. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
with a rose)
1902
platinum
9½" x 7½"
Richard E. Kaeyer
Collection
il. 3
27. Stanford White
**Letter to Rudolf
Eickemeyer**
December 4, 1899
HRM Archives
28. Rudolf Eickemeyer, Jr.
"In My Studio" (Also
"Tired Butterfly")
1902
carbon print
19" x 24"
HRM 76.0.26
il. 43
29. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
in classical garb)
1902
platinum
9⅞" x 7⅞"
NMAH 4135.B5.33
il. 79
30. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
on tiger skin)
1902
platinum
9⅞" x 7⅞"
NMAH 4135.B5.28
il. 83
31. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
on bear skin)
1902
platinum
9¼" x 6"
NMAH 4135.B5.23
32. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
as Gainsborough girl)
1902
platinum
9¼" x 7⅞"
NMAH 4135.B5.35
il. 68
33. Rudolf Eickemeyer, Jr.
Untitled (Evelyn Nesbit
as gypsy)
1902
platinum
9¼" x 7⅞"
NMAH 4135.B5.03
il. 82
34. Rudolf Eickemeyer, Jr.
Miss Archer (also
"Miss A")
1903
platinum
9¼" x 7⅞"
NMAH 4135.B3.7
il. 85
35. Rudolf Eickemeyer, Jr.
**Augustus Saint-
Gaudens**
1903
platinum
8½" x 6¼"
HRM 76.0.28
il. 71
36. Rudolf Eickemeyer, Jr.
Isidore Konti
1913
silver
10¾" x 8¼"
Richard E. Kaeyer
Collection
37. Rudolf Eickemeyer, Jr.
Letter to Isidore Konti
probably 1920s
on Eickemeyer's
stationary
HRM Archives
38. Rudolf Eickemeyer, Jr.
**Charles Proteus
Steinmetz**
ca. 1900
platinum
9¼" x 7¾"
HRM, Gift of the
Estate of H. Armour
Smith, 61.13.195.1/2
il. 7
39. Rudolf Eickemeyer, Jr.
Untitled (mother and
child)
ca. 1905
platinum
7½" x 6"
NMAH 4135.B6.76
il. 72
40. Rudolf Eickemeyer, Jr.
Mrs. Vincent Astor
(Brooke Astor)
1915
platinum
12" x 9⅞"
NMAH 4135.B6.7
il. 70

41.
Rudolf Eickemeyer, Jr.
Mrs. John Jacob Astor
1903
platinum
13 $\frac{3}{16}$ " x 9 $\frac{7}{8}$ "
NMAH 4135.A10
il. 69
42.
Rudolf Eickemeyer, Jr.
Unknown sitter
ca. 1903
platinum
8 $\frac{1}{2}$ " x 7"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.44
43.
Rudolf Eickemeyer, Jr.
Mrs. H. P. Whitney
(Gertrude Vanderbilt Whitney, from *The American Book of Beauty*)
1903
platinum
9" x 6 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.34
il. 1
44.
Rudolf Eickemeyer, Jr.
Mrs. Ellis Hoffman
(from *The American Book of Beauty*)
1903
platinum
8" x 10"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.30
il. 75
45.
Rudolf Eickemeyer, Jr.
The Countess of Essex
(Adele Grant)
1911
bromide
14" x 10"
NMAH 4135.A52
il. 77
46.
Rudolf Eickemeyer, Jr.
The Dutchess of Marlborough (Consuelo Vanderbilt)
1911
bromide
13 $\frac{3}{8}$ " x 10 $\frac{1}{4}$ "
NMAH 4135.A7
47.
Rudolf Eickemeyer, Jr.
The Marchioness of Dufferin and Ava
(Flora H. Davis)
1911
bromide
12 $\frac{3}{4}$ " x 9 $\frac{7}{8}$ "
NMAH 4135.A3
il. 76
48.
Rudolf Eickemeyer, Jr.
Untitled (landscape)
1903
platinum
10 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ "
Richard E. Kaeyer Collection
49.
Rudolf Eickemeyer, Jr.
"By the Sea"
1903
platinum
10 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ "
Richard E. Kaeyer Collection
50.
Rudolf Eickemeyer, Jr.
Untitled (Nova Scotia)
1909
platinum
9 $\frac{1}{4}$ " x 7 $\frac{3}{8}$ "
NMAH 4135.B21.11
il. 87
51.
Rudolf Eickemeyer, Jr.
Untitled (Nova Scotia)
1909
platinum
9 $\frac{1}{2}$ " x 7 $\frac{5}{8}$ "
NMAH 4135.B21.29
52.
Rudolf Eickemeyer, Jr.
Untitled (Nova Scotia stream)
1909
platinum
10 $\frac{3}{8}$ " x 7 $\frac{1}{2}$ "
NMAH 4135.B.21.5
53.
Rudolf Eickemeyer, Jr.
"In the Park at Yarmouth"
1909
silver
5 $\frac{1}{4}$ " X 3 $\frac{1}{8}$ "
NMAH 4135.B10.28
54.
Rudolf Eickemeyer, Jr.
Untitled snapshot (lily pads, from *Nova Scotia*)
1909
silver
4 $\frac{7}{8}$ " x 3 $\frac{1}{8}$ "
NMAH 4135.B10.51
il. 88
55.
Rudolf Eickemeyer, Jr.
Untitled (Hog Island boys)
1906
platinum
9 $\frac{1}{4}$ " x 6 $\frac{1}{8}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.10
56.
Rudolf Eickemeyer, Jr.
"And Thy Merry Whistled Tunes" (also "Happy Days")
1901
platinum
10 $\frac{1}{2}$ " x 8"
NMAH 3920.A53
il. 59
57.
Rudolf Eickemeyer, Jr.
Untitled (tree and vines)
n.d.
platinum
7 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ "
NMAH 4135.B2.28
58.
Rudolf Eickemeyer, Jr.
Untitled (tree with blossoms)
n.d.
platinum
9 $\frac{1}{4}$ " x 7 $\frac{1}{2}$ "
NMAH 4135.B2.6
59.
Rudolf Eickemeyer, Jr.
Untitled (tree with dappled shadows)
n.d.
platinum
9 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ "
NMAH 4135.B2.26
il. 58
60.
Rudolf Eickemeyer, Jr.
"After the Rain"
n.d.
platinum
9 $\frac{1}{4}$ " x 6 $\frac{1}{8}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.93
61.
Rudolf Eickemeyer, Jr.
"To My Friend C. H. Ketcham"
1908
platinum
8 $\frac{3}{4}$ " x 10 $\frac{5}{8}$ "
HRM, Gift of Charles H. Ketcham, 47.9c
62.
Rudolf Eickemeyer, Jr.
"Alpine" (The Cornwallis House)
1927 from 1911
negative
platinum
10 $\frac{3}{4}$ " x 8"
HRM, Gift of Mr. and Mrs. R. Irwin Johannesen, 71.55
il. 9
63.
Rudolf Eickemeyer, Jr.
Untitled (reflections)
ca. 1905
platinum
HRM, Gift of Mrs. Erik Kaeyer, 75.29.110

64. Rudolf Eickemeyer, Jr.
"Saw Mill River"
n.d.
platinum
9 $\frac{3}{8}$ " x 7 $\frac{1}{2}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.61.2/3
il. 2
65. Rudolf Eickemeyer, Jr.
Untitled (Hog Island fisherman)
1906
platinum
8 $\frac{3}{4}$ " x 5 $\frac{1}{2}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.18
66. Rudolf Eickemeyer, Jr.
"When spinning was an everyday task . . ."
n.d.
platinum
8" x 9 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.9.14
il. 86
67. Rudolf Eickemeyer, Jr.
Untitled (brookside landscape)
platinum
7 $\frac{1}{2}$ " x 9 $\frac{1}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.15
68. Rudolf Eickemeyer, Jr.
Untitled (redwood trees)
ca. 1908
carbon
13 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.76
69. Rudolf Eickemeyer, Jr.
Untitled (winter abstraction)
n.d.
carbon
9 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.96
70. Rudolf Eickemeyer, Jr.
Untitled (snow scene)
1902
platinum
9 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ "
Richard E. Kaeyer Collection
71. Rudolf Eickemeyer, Jr.
"Edge of the Orchard"
n.d.
platinum
5 $\frac{1}{4}$ " x 9 $\frac{1}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.67
72. Rudolf Eickemeyer, Jr.
Untitled (roadside flowers)
1917
platinum
9 $\frac{1}{4}$ " x 6"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.65
73. Rudolf Eickemeyer, Jr.
Self-portrait (from *British Columbia I*, p. 46)
1917
silver
4" x 3"
HRM 70.114.1
74. Rudolf Eickemeyer, Jr.
Untitled (abstraction, from *South Carolina*)
1921
silver
2" x 5"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.89
75. Rudolf Eickemeyer, Jr.
Untitled (waterfall, from *Vermont II*, p. 19)
1922
silver
5 $\frac{7}{8}$ " x 4 $\frac{1}{8}$ "
HRM, Gift of Mr. Francis J. Duffy, 70.114.3
il. 90
76. Rudolf Eickemeyer, Jr.
Untitled (waterfall, from *Norway II*, p. 12)
1925
silver
6 $\frac{1}{4}$ " x 3 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.2
il. 91
77. Rudolf Eickemeyer, Jr.
Untitled (waterfall, from *California III*, p. 62)
February, 1929
silver
5 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "
HRM, Gift of Mrs. Paul P. DeRienzo, 72.10.2
il. 92
78. Rudolf Eickemeyer, Jr.
Untitled (waterfall, from *Norway II*, p. 10)
1923
silver
6 $\frac{1}{4}$ " x 3 $\frac{1}{2}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.2
79. Rudolf Eickemeyer, Jr.
Untitled (woman with a hoe, from *Germany and Holland*)
1925
silver
6 $\frac{1}{4}$ " x 3 $\frac{3}{4}$ "
HRM, Gift of Mrs. Arthur Harold Land, 82.12.3
80. Rudolf Eickemeyer, Jr.
Untitled (canoe paddler, from *Vermont I*)
1922
silver
5 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ "
HRM, Gift of Mrs. Arthur Harold Land, 82.12.1
81. Rudolf Eickemeyer, Jr.
Untitled (sailboats, from *Germany and Holland*)
1925
silver
4" x 5 $\frac{3}{4}$ "
HRM, Gift of Mrs. Arthur Harold Land, 82.12.3
82. Rudolf Eickemeyer, Jr.
Untitled (sailboat, from *France and Belgium*)
1925
silver
3 $\frac{1}{4}$ " x 5 $\frac{1}{2}$ "
HRM, Gift of Mrs. Arthur Harold Land, 82.12.5
83. Rudolf Eickemeyer, Jr.
Untitled (sailboat, from *Norway II*, p. 25)
1925
silver
3 $\frac{1}{2}$ " x 5 $\frac{3}{4}$ "
HRM, Gift of Mrs. Erik Kaeyer, 75.29.2
84. Rudolf Eickemeyer, Jr.
Untitled (japonisme, from *British Columbia XIX*, p. 8)
1919
silver
6 $\frac{1}{4}$ " x 3 $\frac{3}{4}$ "
HRM, Gift of Mr. Francis J. Duffy, 70.114.1
85. Rudolf Eickemeyer, Jr.
Untitled (fording the stream, from *British Columbia II*, p. 10)
1917
silver
4 $\frac{1}{8}$ " x 5 $\frac{7}{8}$ "
HRM, Gift of Mrs. Arthur Harold Land, 82.12.2

86.
Rudolf Eickemeyer, Jr.
"The Inlet" (South Carolina)
1922
silver
3" x 5½"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.5
87.
Rudolf Eickemeyer, Jr.
Untitled (japonisme, from *Vermont II*, p.2)
1923
silver
6" x 4"
HRM, Gift of Mr. Francis J. Duffy, 70.114.3
88.
Rudolf Eickemeyer, Jr.
Untitled (japonisme, from *Vermont III*)
n.d.
silver
5½" x 4"
HRM, Gift of Mr. Francis J. Duffy, 70.114.5
89.
Eastman Kodak Co.
"The Witch of Kodakery"
1900
pamphlet
6" x 3"
HRM Archives
90.
Eastman Kodak Co.
"Pocket Kodak Portraiture"
1901
pamphlet
5¼" x 4"
HRM Archives
91.
Rudolf Eickemeyer, Jr.
Calendar
1919
silver print
17½" x 12½"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.60
92.
Rudolf Eickemeyer, Jr.
Untitled (model on scale)
n.d.
platinum
9¼" x 4¾"
HRM, Gift of Mrs. Erik Kaeyer, 75.29.39
93.
Rudolf Eickemeyer, Jr.
Kodak advertisement
April 1922
colored halftone
7¾" x 5½"
HRM Archives
94.
Rudolf Eickemeyer, Jr.
"Let Kodak Catch the Picture"
(advertisement)
April 1922
colored halftone
12" x 8¾"
HRM Archives
il. 48
95.
Rudolf Eickemeyer, Jr.
"Among the Sand Dunes of Barnegat"
1921
silver
11¼" x 14"
HRM 76.0.27
96.
Rudolf Eickemeyer, Jr.
Winter
1903
Book with introduction by Sadakichi Hartmann
14¾" x 10¼"
NMAH 4135.B27
il. 66
97.
Rudolf Eickemeyer, Jr.
Down South
1900
Book with introduction by Joel Chandler Harris
14¾" x 9¾"
NMAH 4135.B28
il. 61
98.
Rudolf Eickemeyer, Jr.
The Old Farm
1901
Book
14½" x 10¼"
NMAH 4135.B31
il. 60
99.
Hamilton Wright Mabie
Nature and Culture
1904
book with halftone illustrations by Rudolf Eickemeyer, Jr.
8½" x 5¾"
Mugar Memorial Library, Boston University
100.
Emma Justine Farnsworth
In Arcadia
ca. 1891
Book with gravure illustrations
(New York: George M. Allen & Co., 1892)
10" x 12"
The New York Public Library
101.
Emma Justine Farnsworth
"Diana"
ca. 1900
platinum
8¼" x 6¼"
Library of Congress
il. 28
102.
Emma Justine Farnsworth
"At Dusk"
ca. 1900
platinum
4" x 6¾"
Library of Congress
103.
Emma Justine Farnsworth
Untitled
ca. 1900
platinum
8¼" x 5½"
Library of Congress
104.
W. B. Post
Untitled (lily pads)
n.d.
platinum
5¾" x 3¾"
Graham Nash Collection
105.
W. B. Post
Untitled (snow scene)
ca. 1905
platinum
7¾" x 9¾"
Graham Nash Collection
106.
W. B. Post
Untitled (springtime scene)
ca. 1905
platinum
6⅞" x 3"
Graham Nash Collection
il. 29
107.
W. B. Post
Untitled (fence in snow)
n.d.
platinum
5¾" x 3⅞"
Graham Nash Collection
108.
Charles I. Berg
"Weeping Magdalen"
1899
gravure
4½" x 5¾"
HRM 75.0.1706.4

109.
Charles I. Berg
"Odalesque"
1899
gravure
4½" x 5¾"
HRM 75.0.1706.11
110.
Alfred Stieglitz
"Scurrying Home"
1894
gravure
7" x 5¾"
The Art Institute of Chicago
Alfred Stieglitz Collection
111.
Alfred Stieglitz
"Early Morn"
1894
gravure
5½" x 7¹³/₁₆"
The Art Institute of Chicago
Gift of Daniel, Richard and Jonathon Logan
112.
Alfred Stieglitz
"Winter, Fifth Avenue"
1897
gravure
11¼" x 8¾"
International Museum of Photography at George Eastman House
il. 45
113.
Anonymous
Award to Rudolf Eickemeyer, Jr.
Hamburg Society for the Promotion of Amateur Photography
7th International Annual Exhibition of Art Photography
1899
lithograph
8" x 11"
HRM Archives
il. 30
114.
Letter from Linked Ring
January 5, 1895
HRM Archives
115.
"Photographs by Rudolf Eickemeyer, Jr."
1900
gravure pamphlet
7½" x 11½"
HRM Archives
116.
Photo Era
September 1905
magazine
HRM Archives
117.
Charles Dana Gibson
"Grandma Takes Baby to the Photographers"
(from *Life*, vol. 43 [March 31, 1904]: 308-9)
1904
ink over pencil on paper
22⁵/₈" x 29"
Cabinet of American Illustrations, Library of Congress
il. 74
- Lantern Slides (35 mm reproductions to be projected)
118. Lydia Field Emmet
View From Mount Greylock (Berkshire scenery)
1911
reproduction of autochrome
The Museum of Modern Art, New York
Gift of Mrs. Rosamond Sherwood
119.
Lydia Field Emmet
Garden of "Strawberry Hill," Stockbridge, MA
1910
reproduction of autochrome
The Museum of Modern Art, New York
Gift of Mrs. Rosamond Sherwood
120.
Lydia Field Emmett
Pond at Strawberry Hill, Stockbridge, MA
1912
reproduction of autochrome
The Museum of Modern Art, New York
Gift of Mrs. Rosamond Sherwood
121.
James L. Breese
Stanford White
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
122.
James L. Breese
Mrs. Stanford White (Bessie White)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
123.
James L. Breese
Untitled (young girl in profile)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
124.
James L. Breese
Untitled (portrait of a dancer)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
125.
James L. Breese
Untitled (little girl in fairy costume)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
126.
James L. Breese
Untitled (little girls in fairy costume)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
127.
James L. Breese
Untitled (man in fancy dress; self-portrait?)
ca. 1890-1900
reproduction of lantern slide
G. M. Miller Collection
128.
Rudolf Eickemeyer, Jr.
Untitled (dogwood)
n.d.
reproduction of colored lantern slide
NMAH 4021M.20
129.
Rudolf Eickemeyer, Jr.
Untitled (wildflowers)
n.d.
reproduction of colored lantern slide
NMAH 4021M.23

130.
Rudolf Eickemeyer, Jr.
Untitled (ocean sunset)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.32

131.
Rudolf Eickemeyer, Jr.
**"Middlefield,
Massachusetts"**
n.d.
reproduction of colored
lantern slide
NMAH 4021M.33

132.
Rudolf Eickemeyer, Jr.
"Lily Gatherer"
n.d.
reproduction of colored
lantern slide
NMAH 4021M.56

133.
Rudolf Eickemeyer, Jr.
Untitled (the Ranch
Room)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.75

134.
Rudolf Eickemeyer, Jr.
**"And Thy Merry
Whistled Tunes"**
n.d.
reproduction of colored
lantern slide
NMAH 4021M.79

135.
Rudolf Eickemeyer, Jr.
Untitled (farmboy and
apple tree)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.82

136.
Rudolf Eickemeyer, Jr.
Untitled (wildflowers at
sunset)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.90

137.
Rudolf Eickemeyer, Jr.
Untitled (pond in
autumn)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.103

138.
Rudolf Eickemeyer, Jr.
"Day's Work Done"
n.d.
reproduction of colored
lantern slide
NMAH 4021M.118

139.
Rudolf Eickemeyer, Jr.
Untitled (snow scene)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.122

140.
Rudolf Eickemeyer, Jr.
Untitled (reeds at
sunset)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.133

141.
Rudolf Eickemeyer, Jr.
Untitled (snow scene)
n.d.
reproduction of colored
lantern slide
NMAH 4021M.134

142.
Rudolf Eickemeyer, Jr.
"The Dance"
n.d.
reproduction of colored
lantern slide
NMAH 4021M.143

143.
Rudolf Eickemeyer, Jr.
"A Hoosier Outlook"
n.d.
reproduction of colored
lantern slide
NMAH 4021M.144

144.
Rudolf Eickemeyer, Jr.
"Sweet Home"
n.d.
reproduction of colored
lantern slide
NMAH 4021M.163

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Abraham Glidman, *Security Guard*
Sombo Hilton, *Receptionist*
Cheryl Johnson, *Front Desk Attendant*
Luis Lebron, *Building Superintendent*
John Lissner, *Operation Consultant*
John Matherly, *Design Director*
Sandy Matthews, *Special Events*
Patricia Nason, *Education Programmer*
Rita Nelson, *Head of Security*
Mark Ouderkirk, *Museum Preparator*
Alison Paul, *Education Director*
Carol Pugliese, *Project Coordinator*
Jan Seidler Ramirez, *Chief Curator*
David Reyes, *Planetarium Lecturer*
Virginia Rojack, *Exhibitions/Publications*
Bonnie Levinson Rosenblum, *Associate Director*
Aviva Salkin, *Planetarium Lecturer*
Jay Schwartz, *Planetarium Technician*
Katherine Slocum, *Public Relations Coordinator*
Michele Spione, *Clerk*
Charles Stokes, *Custodian*
Wanda Van Woert, *Financial Administrator*
Eugene Vargas, *Custodian*
Laura Vookles, *Registrar*
Christina Wells, *Administrative Assistant*
Kate Zaenglein, *Acting Grants Officer*

